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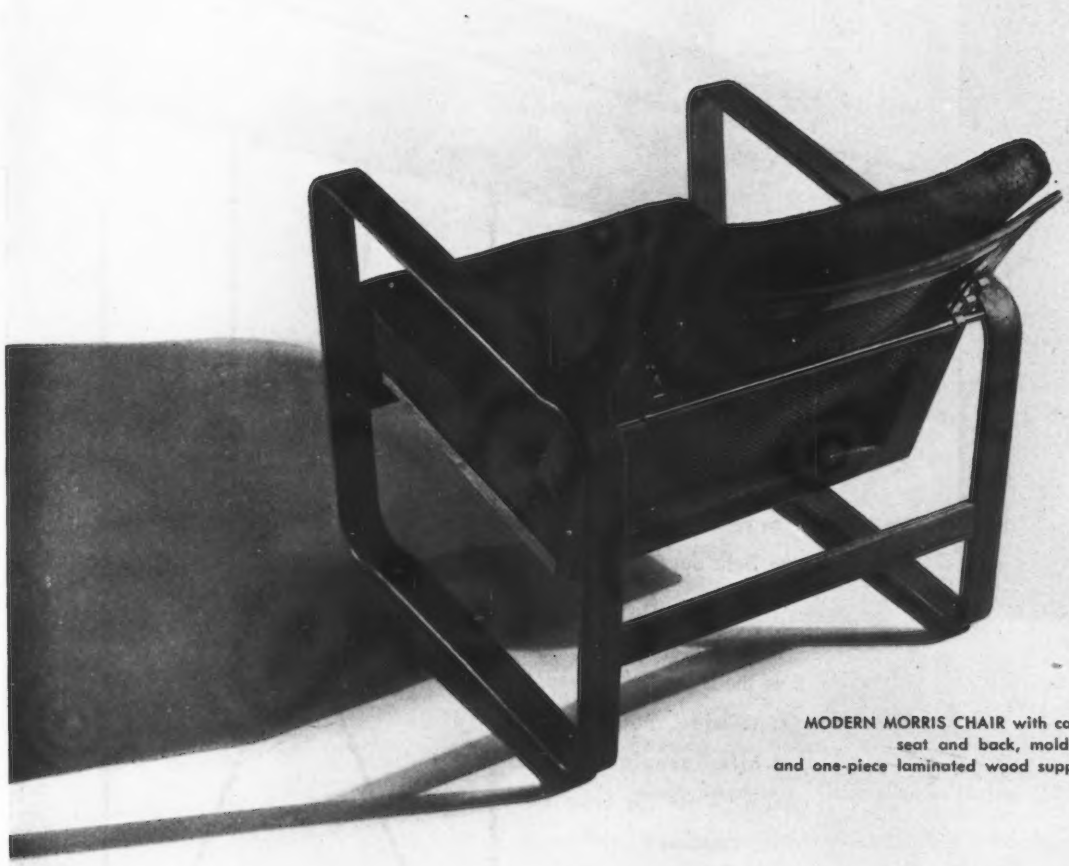
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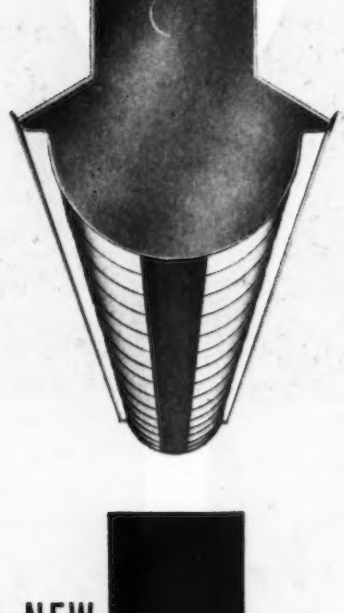
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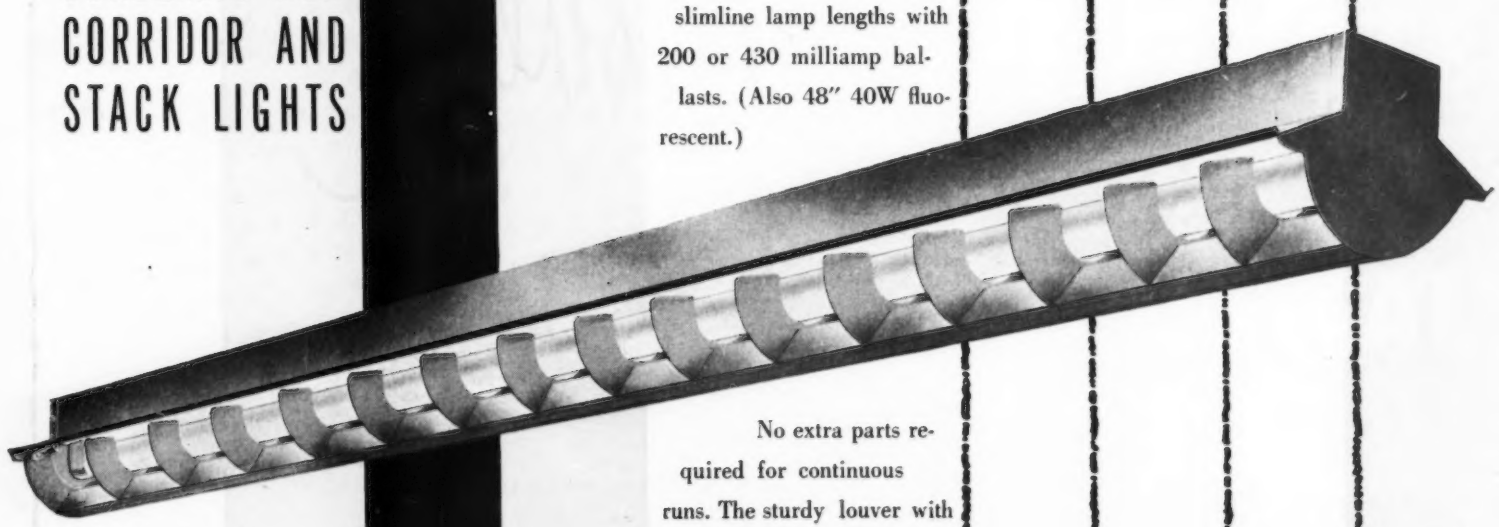
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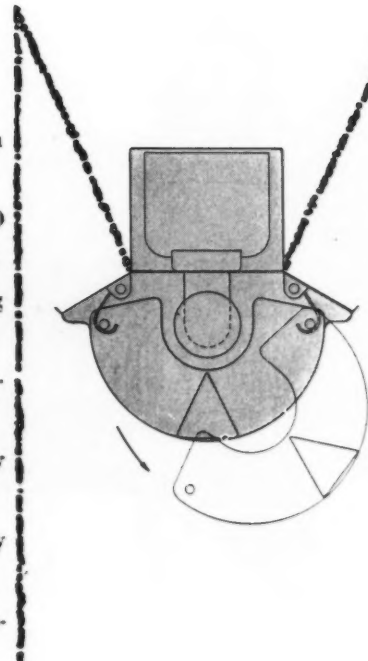
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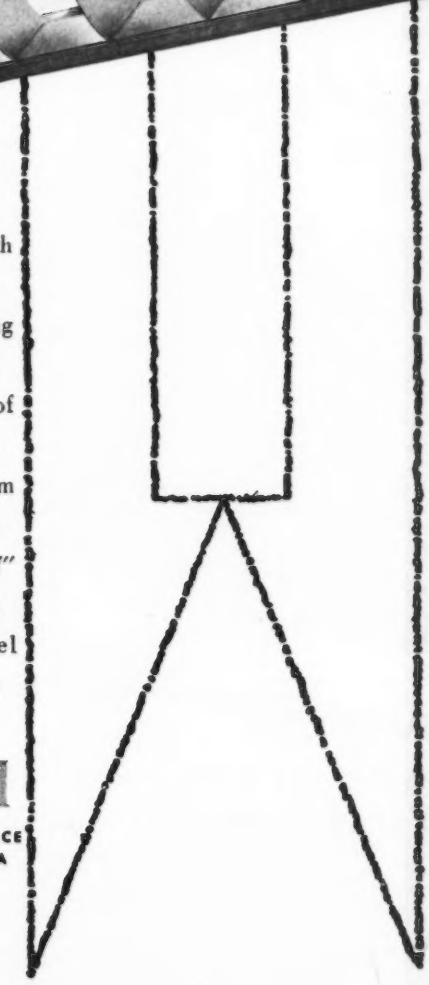
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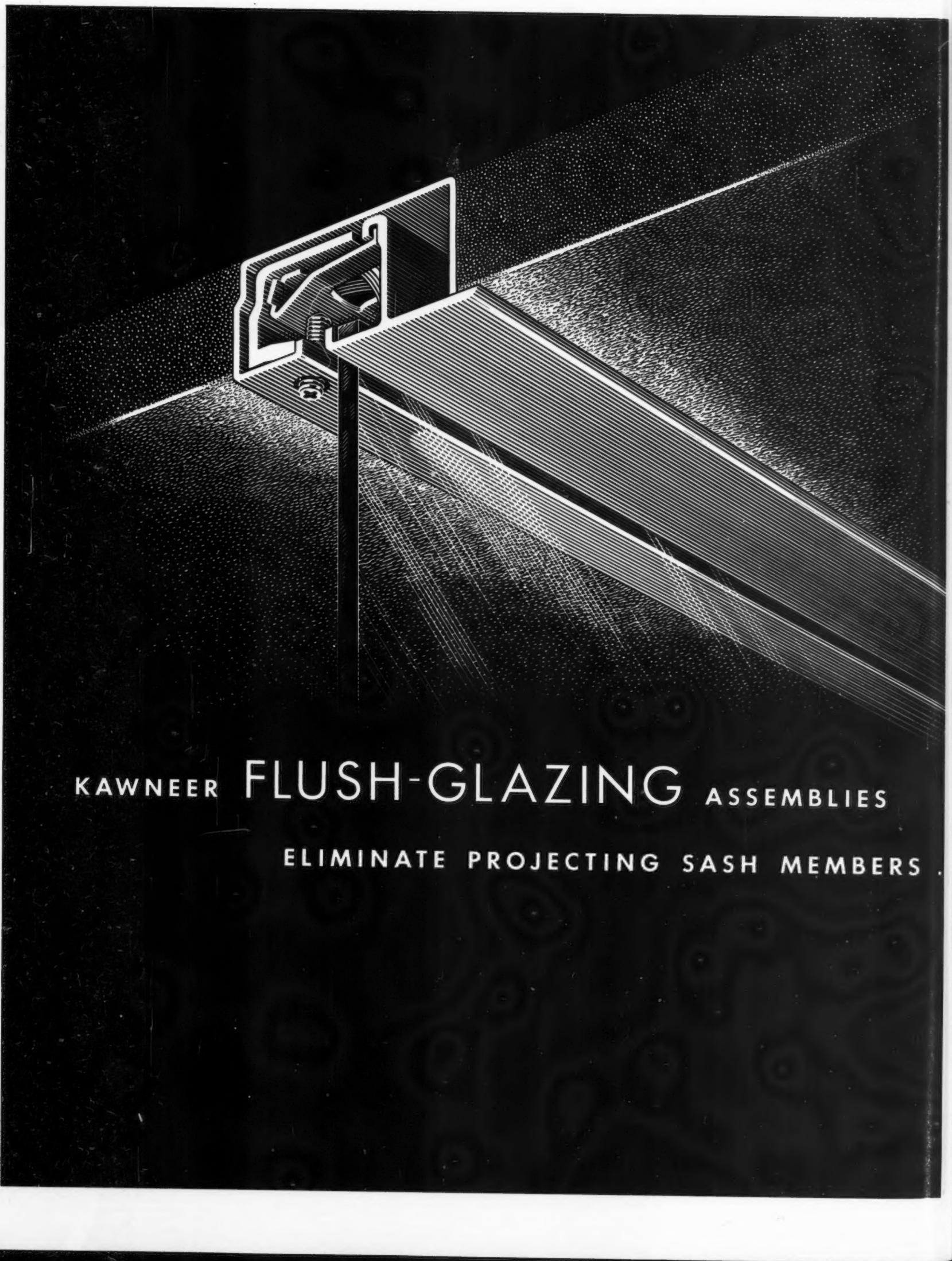
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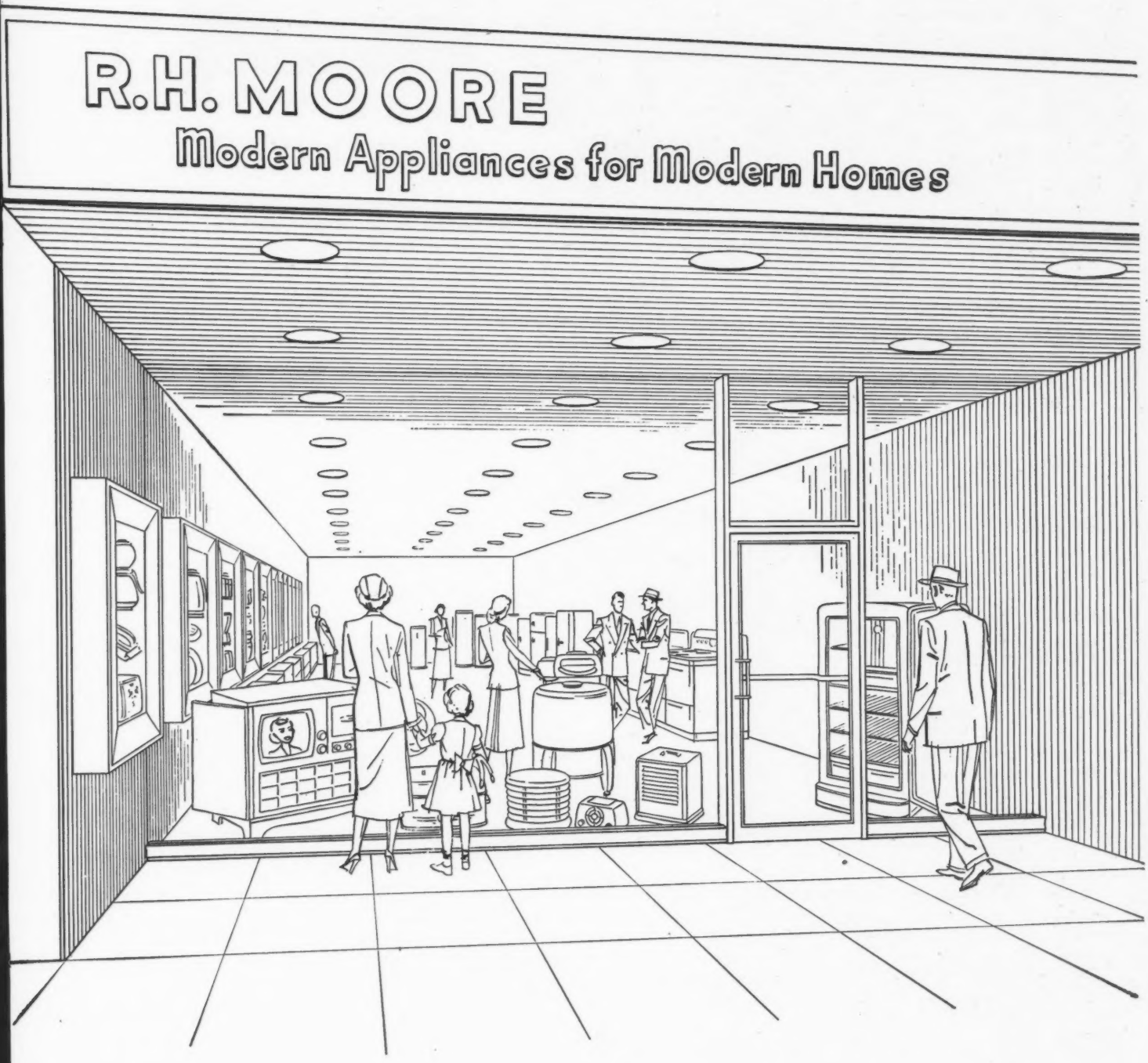
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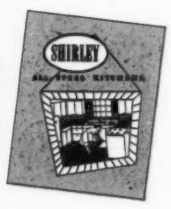
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ART

E. BOYD

However fine the performances of our familiars, there usually lurks in the mind of the bystander a suspicion that, elsewhere, things are done better. The conviction that the neighbor's pasture is greener is common to humans as well as to horses. In matters of art this is a wholesome viewpoint since it breaks down the restrictions of home town loyalty. While it is true that painters of southern California have been seen in our eastern cities, where they have gathered awards, favorable reviews and cash sales, the Los Angeles public has not been able to see their works hanging with those of their contemporaries from other centers since the now historic Pan-American Exposition of 1925. This year, departing from the Los Angeles County Museum's customary showing of artists of the "Vicinity," Curator of Contemporary Arts James Byrnes assembled eighty pictures by many invited painters from coast to coast. In order to hang a showing of equally creative paintings by our regional artists, local entries were submitted to a jury of five art reviewers: Barlow, English, Langsner, Millier and Ross, a group which is certainly qualified to evaluate the material under consideration. From hundreds of entries those by immature students and Sunday painters were discarded while the potentially acceptable remainder was conscientiously considered, with the quality and character of the invited group as the determinative yardstick.

By this method the final result, hung by Curator Byrnes with a view to the relativity of the various painters' intentions as well as with a nice eye for color, was a series of glowing walls, a kind of bath of phosphorescence. Closer inspection impressed the visitor with the solidity of values and performance by the juried, or local, painters, and with the fact that some of their works were the cream of the show. To see pictures hanging cheek by jowl is obviously the ultimate proof of the pudding; here it was a very satisfactory pudding, from the viewpoint of southern Californians. While it is too often said that our taste will be rejected by tomorrow's, we had at the time the pleasure of exercising our own standards of judgment in the Museum's 1951 annual show. The elimination of classes in sculpture, drawing and graphic arts served to allow the best possible display of paintings. In recent years the attempt to include all of these mediums resulted in distracting clutter, the shows have grown too large and all fields will be better served by separate showings.

Another departure in constructive procedure was that of prizes and purchases. No prizes were given, the jury recommended twenty-odd pictures from both classes of paintings for purchase. Each of these was so marked in both wall label and catalogue for the interest of the public. The final selection of eight purchases was made by the Museum's Art Division staff. Inevitably each visitor will to some extent differ with these selections because he is swayed by his personal response to individual paintings, forgetting that the purchase was made in order to add a certain type of concept, or the work of some particular artist, to the already extant permanent collections of the Museum. This way of choosing pictures in order to build a really comprehensive, but not necessarily large, collection of contemporary art has already been employed at the Metropolitan and other museums, and has none of the disadvantages of the purchase prize award that so often resulted in museum storage rooms full of white elephants, the witnesses of compromise.

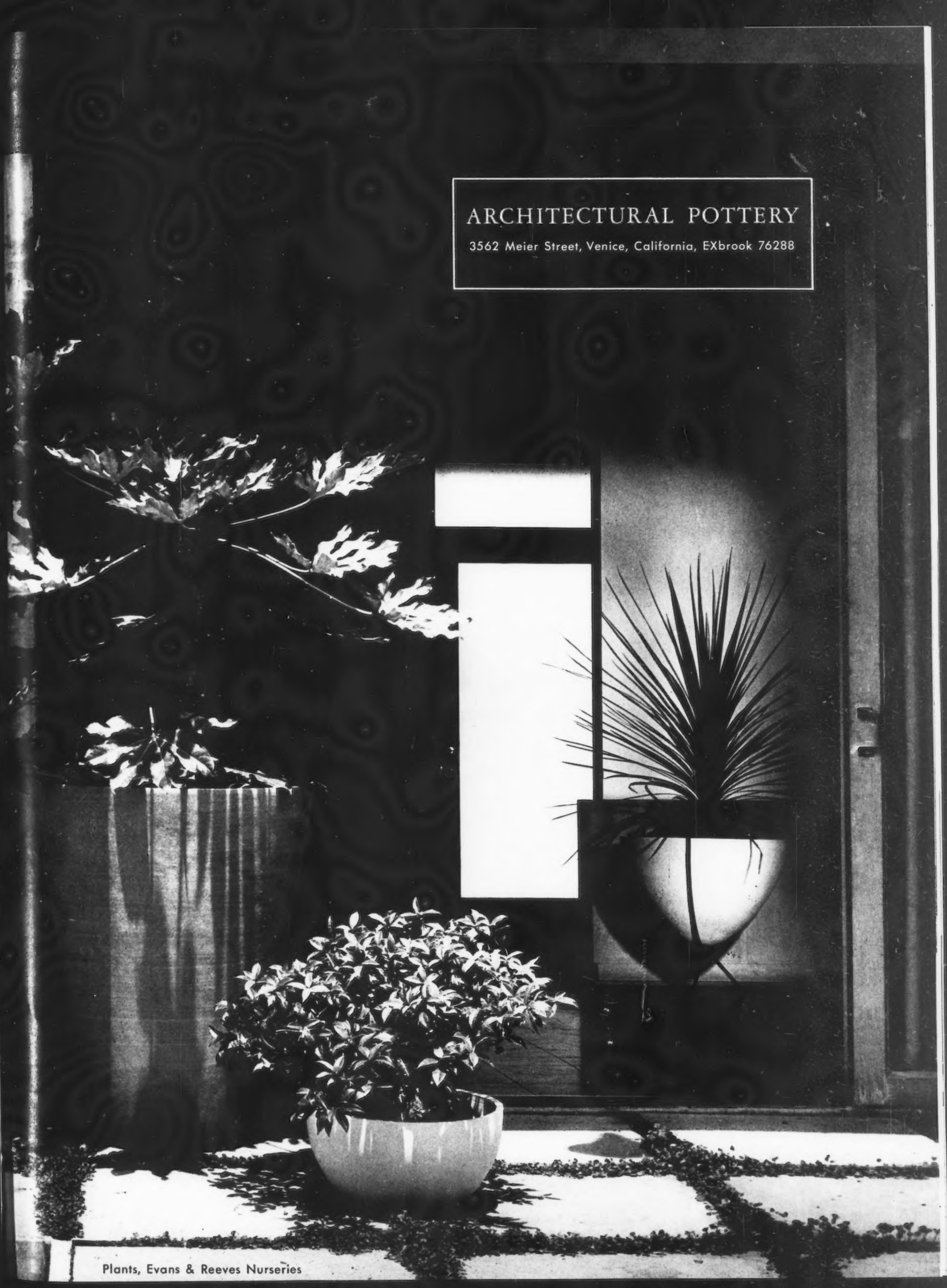
About the paintings, individually, one might go on at length; the most intriguing evidence of vitality is the absence of dead-end petrification in the work of some of the senior painters. The widely popular style of Conrad Buff, for example, has gained in freedom, and the once precisely defined abstractions of Emil Bistram have acquired a new richness in tactile quality and rhythm. The mysticism of Dan Lutz is now expressed with pigments that seem to have escaped from the limitations of matter. A debutante only since World War Two, Ynez Johnston is enchantingly delicate in her most recent work, with what seem to me inexhaustible sources of





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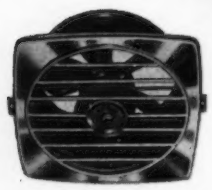
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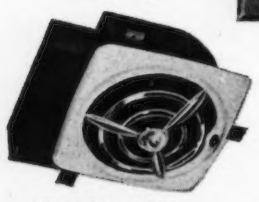


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invention at her command. Without considering how or why the show was assembled it is a happy experience to visit it. The crowds at the preview, many of whom were painters, seemed almost unanimously to feel that this is a show of which the Museum may be proud. Public support, we hope, will ensure that another quarter of a century does not roll by before the next national exhibition of painting comes to Los Angeles.

MUSIC

PETER YATES

SOME ORCHESTRAL MUSIC

Last June, Franz Waxman, who has made a good thing out of music for the movies, dipped into his pocket for several thousand dollars to bring together a very large orchestra, a chorus of women and children prepared by Roger Wagner, and a singer whose voice emerged like a boa-constrictor from its lair, to perform the **Third Symphony** by Gustav Mahler. Having gone to so much trouble, he also conducted; and I thank him for it.

Mahler's **Third Symphony** is far from his best. Huge—the first movement lasts 45 minutes—, rambling, at its worst pompous and inflated as the worst of Strauss, ragged, patched with sentiment, it falls apart in the middle and wastes its cumulative effectiveness in a ten-minute Senatorial peroration. Mahler's reaction to it was to write his **Fourth Symphony,** the most concise and controlled of the epithegmatic nine. Yet ever since the late Erno Rapee dignified the motion picture palace and radio by broadcasting the best 55 minutes from each of the nine symphonies with the orchestra of the Radio City Music Hall, I have been waiting the chance to hear this one again.

This is the least tortured and with the **Fourth** the most humane of Mahler's attempts to realize in music the scope of the world he shared with other living creatures. Each summer Mahler used to go to a country home in the mountains. In his little studio apart from the house he played Bach on the piano and composed. He was still young, as much as one can think of Mahler ever having been young: only 14 years older than Schoenberg he died in 1911 at 51. Though he could bare in music, defenceless to criticism, the most sentimentally soothing as well as the most desperate extremes of his homeless spirit, he could not easily respond to people, events, or scenes outside himself. When he composed the mountain into the gigantic first movemnt of this nature-symphony he invented as an equivalent for it a nearly witless **Kaisermarsch,** a chunk of reality more substantial to the mind than the organist on Strauss's alp. And after all is that a less direct response to the solidity of mountains than the exaltation of Wordsworth in their presence! Mountains are not essentially noble; they are also monstrous. Mahler perhaps saw in the mountain what he himself lacked, a naked symbol of brute strength.

Nature is likewise small, delicate, cute, cunning; it burgeons, it rustles, it grows all over the place. In representing these effects Mahler became as cute as the sweetest and most charming parts of the Walt Disney feature-length cartoons. All is literal and artificial, stylized and peculiar, not disdaining to be obvious. Long passages of the first movement and the entire second movement would have served for **Bambi,** with no pictures needed. The delicate twitterings and scamperings of the third movement convey a wild-life never seen but curiously imagined; Pan, the great god, whose summons begins the symphony, has no place here. Instead man, represented by the offstage solo of the coachhorn, invades the privacy of wood and field; the brassy solo, expressive as it is, stirs fear, terror, lungings among the undergrowth, and panic flight. Thus the next movement, "What mankind tells me," a text from Nietzsche unwound by the contralto soloist, recoils upon itself in dullness. Like the forest creatures of Bambi we have learned that man is the enemy; we do not believe his eloquent protestations; we cannot be convinced. Mahler's humanity returns in "What the Angels tell me," a childlike chorus of soprano and contralto voices, for removed from the rotundities of the soloist, whose oration intervenes like a preacher arguing with the heavens.

continued on page 12

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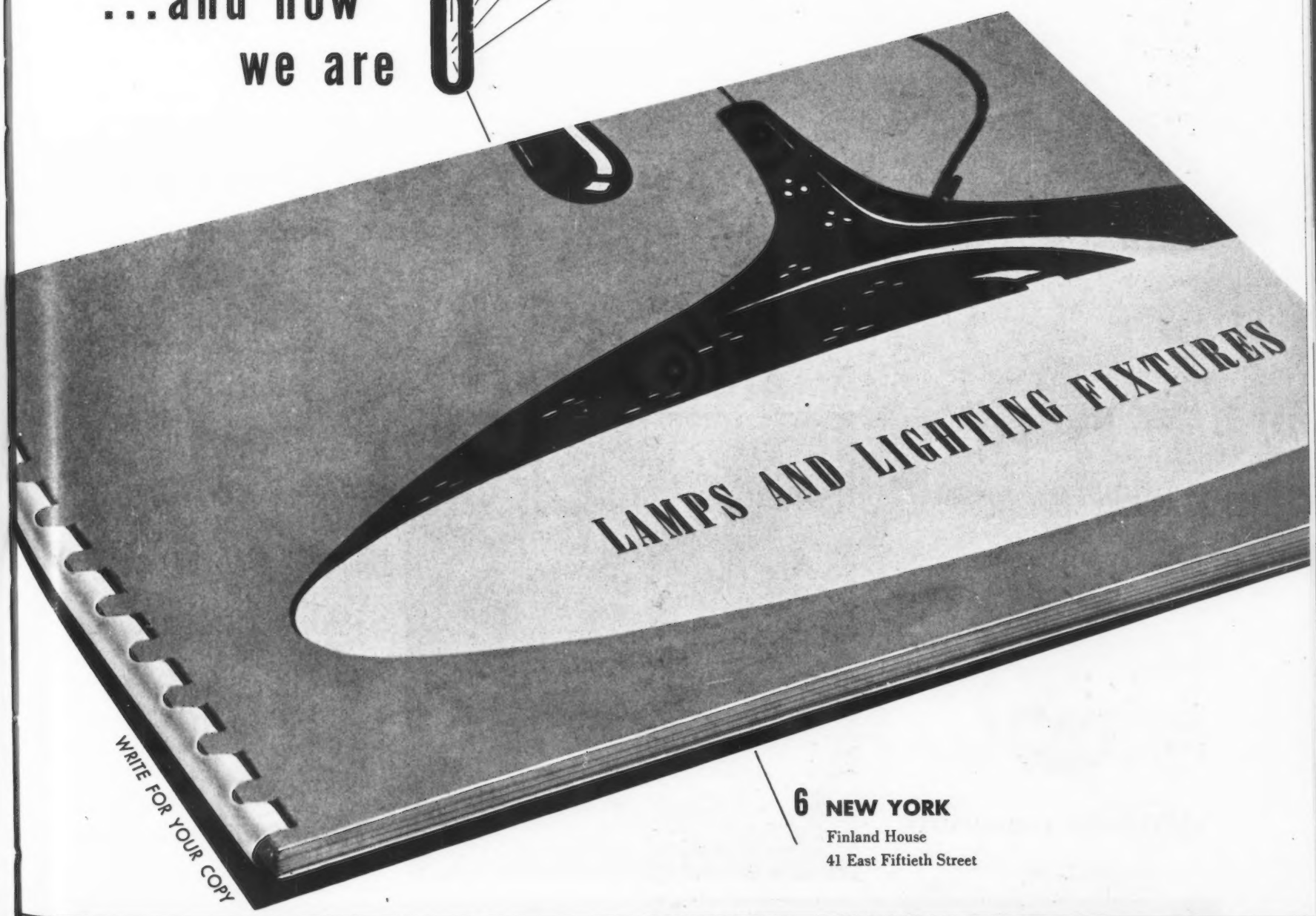
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Then there is the final movement, "What love tells me"; and we learn from it sadly that Mahler, though humorous in intention, as when in a previous movement the song of the nightingale is translated to a solo for trombones, cannot illumine with laughter his metaphysical presumptions. The first stave is sounded as from a Beethoven quartet, the second as from an opera by Puccini. What wondereful fun a more convinced believer might have discovered in this contrast! But for Mahler sacred and profane love without humor lie close together, until the peroration comes in with the brasses.

What Mahler was attempting, a great humane utterance not without the greater wisdom of humor, came to birth at nearly the same time in the **Second Symphony** (1898-1901) by Ives, performed for the first time this last winter by the New York Philharmonic Symphony directed by Leonard Bernstein.

Whereas Mahler's polyphony often winds up in astonishing orchestral improvisations and sound effects, Ives wrote a pure polyphony in many obbliggato voices, bringing together an awareness of Bach with the expansiveness of Wagner. No two composers have ever played with orchestra like Mahler and Ives; but Mahler's play with instrumental sound becomes contorted and demonic, Ives is at once more joyous, more concentrated, and more purposive. In this symphony as in the scherzo of the **Fourth** he seems to be laughing as he writes.

The opening of the **Second Symphony** reminds us that Ives, a young keyboard virtuoso, disposed of Bach fantasies and fugues for organ at the age of thirteen. The first movement of this symphony is an organ fantasy orchestrated, not borrowed from but in the idiom of Bach. The ability of Ives to write in this idiom, while still a very young man, and avoid falling into clumps of vertical harmony, or into the harmonic nuances of counterpoint which have so often betrayed his contemporaries to eccentricities of mere sound, should open our ears to the very much more elaborate polyphony of the finale. There the tune and ostinato of **Camptown Races,** evolving in constant variation, across the interjection of such Americanisms as **Columbia, the Gem of the Ocean,** and **Old Black Joe,** expand to the size of Wagner's **Goetterdaemmerung,** but less ponderous and more amusing. Modern European music, though occasionally witty and often deeply humorous beneath the representative emotion—I think of Schoenberg's **Pierrot Lunaire,** too often casually dismissed as merely morbid—is seldom happy. Ives's humor can be as open, clear, and expansive as a May morning, without sacrifice of musical values.

Nowadays when every composer gives the impression of having written with a pedagogue's ruler threatening his knuckles, when to be theoretically incorrect or to have it said that one's work has been badly written mortifies the spark of genius, such as it may be, more than any failure of some large, if cruder, achievement, the flight of real talent has followed Mahler's small beasts into lungings among the undergrowth of a sort of private way of doing things which is nearly a renunciation. Among these writers of sonatinas on the one hand and of almost intentionally unheard manuscripts or improvisations for special and peculiar media on the other, the portent of such ability to do things with the orchestra as Mahler and Ives habitually exercise, in utter disregard of the never very successful and now deadly finesse of the period, must sound old-fashioned, as only great ghosts walking will seem invariably antique in dress, while their presence transvalues the spectre of the world. No one is so cut off from freedom, so unable to envision the great goods freely given of the spirit, than the adherent of a saving gospel, religious, social, economic, or esthetic. So the decorum of good critics requires or has required a looking down the nose at Mahler and Ives, if one cared to know them at all; as today the pro-and anti-Leibowitzians, sternly adhering to the twelve-tone strictness, reprehend their founding heretic. So one can say no good here of Stravinski and no good there of Sibelius. We are now aware that these men, this music, these extravagances, these sentiments so openly shown, displayed, thrust up out of conviction to annoy the transient correctness of the little present, these manufacture the history that will be believed in to the confusion of theory books, more vividly than the men, manners, beliefs, and assumed realities of the society they lived in. Criticism stumbles from the prepared feast of reason before them, appalled. To digest in their presence what food they offer is to begin criticism,

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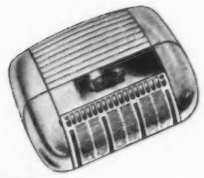
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again, a new beginning. Yet the sceptic of genius will remain sceptic so long as he walks his little round.

Mahler is the end of the old, Ives the beginning of a new conviction. Ives would have been incapable of Mahler's **Ninth Symphony,** the destruction of and lament upon tradition. This is the symphony Thomas Mann has parodied in describing the ultimate work of his bedeviled composer hero, the **Lament of Dr. Faustus.** Like Sebastian Bach, Ives transforms the learned inheritance by infusing and then exfoliating the compost of traditions as a completely original growth. Reaching far down into the morass of the contemporary peculiar one comes upon an English composer, Josef Holbrooke, whose barren stem tottered to support a few dried figs of merely curious originality, unfertilized by conviction. Ives begins with the conviction; his living is made whole by conviction, the fundamental faith of New England given authority, used and put to use. For Ives, as for Bach, creation begins with faith and builds with hope, discarding the curious with the conventional; it is freedom in religion, unregarding any public demand or polite or politic interest. They are the redicals of an extreme conservatism, whose influence does not alter but increases with the turn of fashion, over whose cantankerous and raging deeps, tidally balanced with good humor, the new men, the up-to-date arbiters flash and vanish like whitecaps in a squall. The evolution of the new within the old in them does not require that other men should change. How frail and pallid in the perspective of a century are the contemporary dangerous opinions! Bach, the professional, discharges the whole man in music; for Ives music may be reckoned the largest but by no means the only large expression of an amateur's way of being, from which all but a handful of unswervingly powerful and independent professionals are barred. In Ives the composer and the insurance executive do not oppose each other; they are the working together of a singly dedicated intelligence.

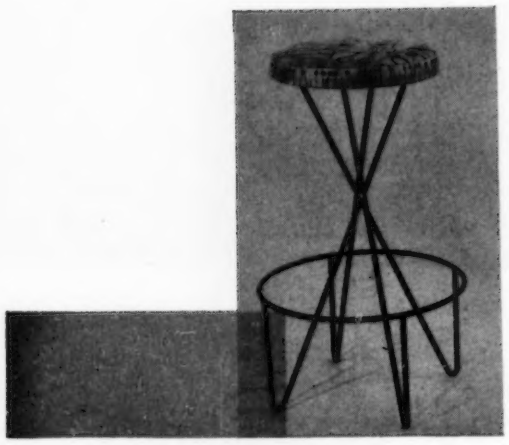
But in the excess of one enthusiasm I must must not fail, while I am thanking people for valuable and much appreciated musical experience, to mention my gratitude to Harold Byrns for one of the best chosen, tonally gorgeous programs of orchestral music I have heard in a long time. Los Angeles swarms with gifted, experienced, routined instrumentalists. Any conductor who can afford to do so, and some simply by leadership, can put together here an orchestra capable of playing at sight as well as any routined group in the land. Byrns adds to this natural capability of his musicians the touch of a master. Under his direction Bartok's **Divertimento** for string orchestra glowed out of a deep, dense texture of multi-cadenced sound.*

There were also Purcell's **Fantasies** arranged for string orchestra, long overdue in this city, and Mozart's subtle **E flat Piano Concerto (K 449)**, with Edward Rebner at the piano. The one fault of this concerto is that it can be played too fast. Mozart, who was a master at the keyboard but not a virtuoso as we now understand the term—he played we are told rather roughly—did not anticipate the sort of facility which Rudolf Serkin has used for his recording of this concerto. Serkin's playing is undeniably brilliant but it is not subtle.

Edward Rebner avoided this pitfall; you may say rather that his manner of approach to the music did not allow the pitfall to exist. The first movement was an allegro at the edge of an andante, allowing plenty of room in every measure for the phrase to move around in. Here, slanting backwards and forwards, across and around the beat, was that all too rare experience, keyboard rhythm.

The second movement sang; it did not orate. The finale, where Mozart aims for a wedge-like effect of counterpoint, tapering to a solo cadenza, and silence, and then by a reversal of direction opening to a crescendo of expansion, was brought off to perfection, a bravura of musical experience instead of brilliant sound. I could ask no more of any conductor or pianist.

*He has, however, an unbecoming weakness for dotting his programs with claims of first performance, insufficiently documented. From the Hindenmith **Piano Concerto** of his first season to the Mussorgsky song-cycle **Sunless** of the season yet to be he has included among his "first performances in Los Angeles" works already played here. The claim of first performance signifies little, except in special instances and when the claim is unimpeachable.




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RECORDS

MORTON LEVINE

For a long time it seemed that only record collectors had a sense of history about many of the great performances captured on wax. While fanatical devotees combed the shelves of obscure record shops and supported a flourishing black market in Caruso, Galli-Curci, Muzie and other "rare" discs, Victor and Columbia withdrew item after item from the current catalogues and allowed the "masters" of these and other presentations of first importance to languish on their shelves. They seemed to feel that the only records worth promoting were those by living artists who could continue to record and whose earning capacity for the record companies could be sustained by new releases. Advances in recording technique were used to support the senseless notion that certain recordings were now "obsolete;" and with the advent of high-fidelity, long playing records, it seemed for a time that the achievement of a quarter of a century of recording would soon gather dust, out of reach of the discerning record collector.

In recent months, however, Victor has transferred a tantalizing sample of its long-hidden wealth to the convenient and noise-free medium of long playing vinylite discs in a series aptly entitled "A Treasury of Immortal Performances." And now Columbia has followed suit with the announcement that two new series will be added to its regular output. One series, called "Issued by Request," will dip into Columbia's repertoire of outstanding performances. The other, "Meet the Composer," will emphasize the music in performance by the composer.

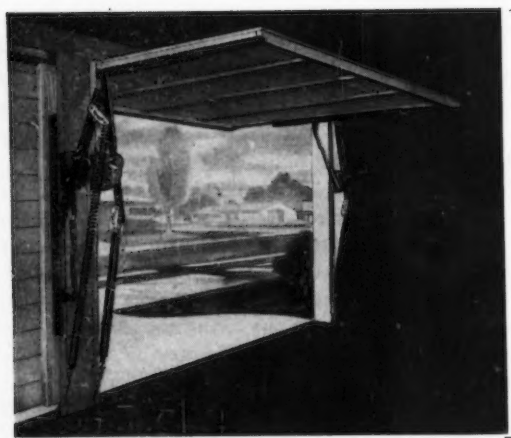
Columbia leads with its outstanding singer, the late Claudia Muzie, in its initial release of four items "Issued by Request." In a series of ten arias conveniently grouped on two sides of a 12 inch LP disc (ML 4404), the exquisite vocal production and sensitive musicianship of this almost unique artist are brought to life for a new generation of record collectors. She sings arias from Otello, Norma, La Sonnambula, Forza del Destine, Traviata, La Boheme, Andrea Chenier, Mefistofele and L'Arlesiana. These recordings can do a great deal, by example, to induce a constructive discontent with the manner of most operatic singing today.

Three other items in the initial "Request" issue are abridged versions of Puccini's Manon Lescaut, Donizetti's L'Elisir d'Amore and Verdi's Ernani, which I haven't yet heard. All three were available for years on European Columbia only. They are cast with a variety of Italian singers and conducted by La Scala's Lorenzo Molajoli.

We "Meet the Composer" in two 12 inch LP singles which comprise the initial release of this second new Columbia series. Igor Stravinsky conducts five of his orchestral and instrumental pieces and joins violinist Joseph Szigeti in the performance of a sixth (ML 4398). On this record are grouped the composer's Fireworks, Ode, Norwegian Moods, Circus Polka, Ebony Concerto and Russian Maiden's Song. In Ebony Concerto, Stravinsky conducts Woody Herman, clarinet solo, and Woody Herman's band. The Russian Maiden's Song is Stravinsky's transcription for violin and piano of an air from his opera, Mavra (1922). The larger orchestral pieces present Stravinsky with the New York Philharmonic Symphony orchestra. The second of the two releases offers Francois Poulenc at the piano in performance of a group of his own compositions and a group of piano pieces by Erik Satie (ML 4399).

The idea behind "Meet the Composer" sounds better than it turns out to be in practice. It is a good thought to record composers interpreting their own music. Posterity may find these recordings of documentary value. However, there is no hope that such a project can represent a cross-section of the music of today or that the result would meet the strictest requirements of performance. Comparatively few composers, for one, are performing musicians—either as conductors, pianists or instrumentalists in general. Then, even in the few instances where creative genius and performing ability are combined, there are still virtuosi who can bring off a performance more satisfactorily. With the exception of Rachmaninoff and Hindemith, who coupled careers as composers with careers as pianist and violist respectively, which composers are there who can perform their own music better than any one of several artists of today? I much prefer to hear Stravinsky, for example, conducted by Ansermet; and there are other





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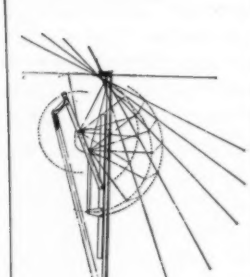
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instances one might cite. Columbia would take the more productive path, it seems to me, were it to prepare a series of recordings of contemporary music, the performance of which would be personally supervised by the composer. Such a series, with the appropriate legend on the label, and coupled with serious notes by the composer himself, would more adequately fulfill the requirements of a definitive document, valid for future generations. And for the contemporary audience, the music would have the advantage of the most telling performance which could be arranged.

Nevertheless, with the beginning of a reissue of classic recordings, we have an indication that the importance of the gramophone record as a document has been recognized. The best of the old recordings now made available again represent a moment of the past snatched from oblivion and kept alive for the instruction and edification of generation after generation. This is putting the gramophone record fully to work; and Edison's invention is dignified beyond the function of entertainment in a way that will influence musical taste and interest musicologists for many years.

THE GRAUDANS

Joanna and Nikolai Graudan have been recording for Vox what we hope will turn out to be a full representation of the serious literature for piano and cello. Thus far, they have recorded Beethoven's sonatas Opus 5, No. 2 and Opus 102, No. 1 (PL 6770); the same composer's Variations on a Theme by Handel, Opus 157 and Variations, Opp. 66 and 158 on Themes by Mozart (VL 6150); Schubert's Arpeggione Sonata in A minor (PL 6800); and the Sonata in D major, Opus 58, by Mendelssohn (VL 1710).

It is unfortunate that these and a good number of other works for piano and cello have waited so long for attention on the borderline of popularity. On the other hand, it is good that they will come to wider notice at the hands of the Graudans. Excellent musicians both, they fill an even more important need as a team. The need is for a piano-cello ensemble in the true sonata-playing tradition, since even the greatest modern cello virtuosi have failed to offer anything comparable to the Kraus-Goldberg piano-violin combination up to now.

The Graudans are possessed of prodigious facility with their

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respective instruments, but we can be grateful that this is not the most affecting aspect of their playing. Rather, one is struck by their consummate musicianship, their brilliant sense of form, their perfect phrasing, the feeling that each instrument has for the other.

Vox has accorded these important performances excellent recording. The sound is live and fresh, with very wide range. The balance of the instruments has been handled with complete regard for the ensemble so that the intention of the artists has been faithfully preserved. These records offer a first class musical experience and an invitation to explore an unfairly neglected area of the literature of great music.

RECENT RELEASES

BERLIOZ: **Le Damnation de Faust.** Soloists, chorus and orchestra conducted by Jean Fournet. Columbia SL 110. An intensely colored and highly theatrical treatment of the Faust legend, combining episodes of great artistic truth with gaudy flights of fancy characteristic of Berlioz. The recording was made in Paris with French singers, chorus and orchestra. M. Fournet handles the several elements with a sure hand and a real sense for the music. The recording captures the piquance of the Berlioz score with good balance between orchestra, soli and chorus.

SPANISH FOLK SONGS: 11 songs performed by Victoria de los Angeles, soprano, with guitar accompaniment by Renata Tarrago. Victor LM 63. The songs are culled from the vast literature of Spanish folk music with some attempt at a sample of the pungent variety of this music. Texts are given in both Spanish and English, along with source references. I mention this because the descriptive material is unusually well-done and enhances the enjoyment of intriguing musical experience. The songs are beautifully sung by a magnificient soprano in a manner deeply sincere and highly dramatic, but with somewhat more polish and less abandon than one would look for in this kind of music. The guitar accompaniments are not outstanding, but even so their virtue is obscured by mike balance which favors the voice. The overall sound quality is superb, though.

VILLA-LOBOS: **Bachianas Brasileiras No. 1** and **Choros Nos. 4 and 7.** Various chamber combinations, Werner Janssen cond. Capital P 8147. The first piece is for eight celli, the second for three horns and trombone and the third for flute, oboe, clarinet, bassoon, saxophone, violin, cello and tam-tam. Three interesting and obviously seldom heard pieces, well played by some of Southern California's top musicians. Well recorded, too.

FALLA: Dances from **The Three Cornered Hat** and shorter works by various Spanish composers. The Valencia Symphony orchestra, Jose Iturbi cond. Victor LM 1138. The performance is by far the most unusual of The Three Cornered Hat that I have ever heard. Tempi and dynamics are jerky and willful; the sensuous power of the music, and certainly its brilliant instrumental color, are quite lost here. Inasmuch as the other pieces in this release are of no special consequence, get the London recording of the two Falla suites, magnificently conducted by Enrique Jorda, if you want a definitive recording of the work.

HINDEMITH: **Symphony in E flat** (1940). Janssen Symphony orchestra of Los Angeles, Werner Janssen cond. Columbia ML 4387. The music is mightily energetic. Concisely formed, its emotional makeup is sometimes almost romantic, more often severe and occasionally pompous. Harmonically on well-trodden ground, the work is well and even brightly drawn for orchestra. Werner Janssen conducts it with authority in a spicy sounding recording.

BARTOK: **Sonata No. 1.** Isaac Stern, violin, and Alexander Zakin, piano. Columbia ML 4376. Stern and Zakin give this striking piece an intense and revealing performance. I wondered as I heard it, though, if Stern's lush tone doesn't sometimes contradict the spirit of the work. Columbia has achieved another excellent sound recording.

VERDI: **Don Carlo,** scenes from Act III. H. Konetzni, Hoengen, Pernerstorfer, Oeggl and A. Welitsch, and the Vienna Opera orch., Erwin Baltzer cond. Capitol-Telefunken P 8144. Great Verdi, conceived here with full realization of the music's dramatic power. Despite a few rough spots, mostly technical, this is an important recording, reproduced on the whole with wide range of sound and exciting "presence."

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A good rule to remember is—the darker the color the more variation it will show when weathering unevenly.

The best solution is to specify white or a light color in a flat finish. An excellent product for this purpose is our "L&S Portland Cement Paint."

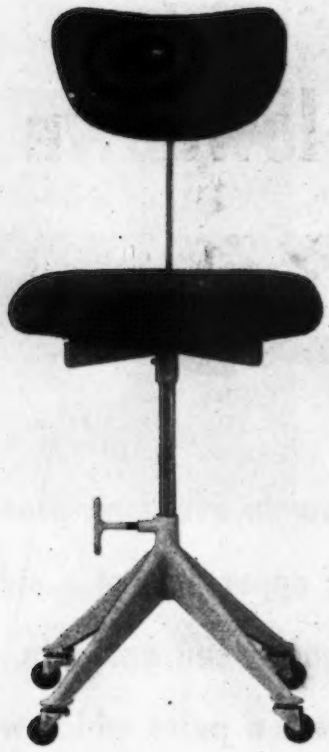
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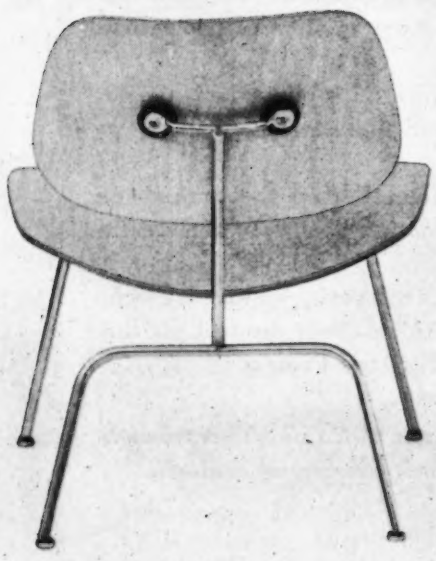








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notes

in passing

Every morning when we pick up our daily newspapers, the headlines seem to leap up at us to sharpen our anxieties and uneasiness before the Janus-head dilemma facing us all: Peace? War?

For we live in a world of tragic paradox. The genius of man has offered us the promise of an incomparably better life. Yet we also discern the warning signals of a catastrophe which could destroy all progress and plunge our world into a new age of darkness.

The simple fact is that peace must be based on international law or there will be no true and lasting peace. Has not history shown us the path of collective action which has spread from family to tribe, from city to province, then from nation to nation, until entire continents could live under the rule of law? It is for us to extend its sway over all the world. To retreat would be to admit that disaster is inevitable, or rather, to render it so by our own actions.

Collective security is not a dream. It exists as a living reality; it exists in the United Nations which was established by the co-operative efforts of the sovereign nations of the world and it possesses the means to enforce respect for international law when it is violated.

Dr. Martin puts the essential problem like this: "Our present system of collective security was built on the assumption that the principal allies of the second World War would rescue for the peace at least a fraction of the mutual goodwill and readiness to co-operate which made them victorious. That assumption has proved to be over-optimistic. Yet there was also a second assumption, equally fundamental: that the United Nations must collapse as soon as the peace is broken or seriously threatened by a Great Power. That assumption has proved to be over-pessimistic. Peace has been overtly broken. Yet the system has survived the severe shock of the open breach. The United Nations system will work in the long run and, given sufficient moral cohesion among the majority of Member States, is capable even in the short-run of curing the present ill-effects of its imperfect implementation."

Peace is an unending creation. When the United Nations decided to reinforce measures for collective security contained in its Charter and through united action to reinforce fundamental conditions to peace, it was looking far beyond the present crisis.

Member States were therefore urged "to respect tully, and to intensify joint action, in co-operation with the United Nations." In other words, in order to prevent aggression, Member States were asked "to develop and stimulate universal respect for and observance of human rights and fundamental freedoms, and to intensify individual and collective efforts to achieve conditions of economic stability and social progress."

Collective Security, as defined by Professor George Scelle "is both a material condition springing from a given social order and a moral one emanating from the collective members of that same order."

Real peace is won by victories over ignorance, misery and inequality, for it can only exist in a world community in which all members are able to achieve their rightful places as free men and to develop their ways of life peaceably.

The war against wars continues. In times of crisis, when international force is needed to prevent aggression, it must be fought with arms in hand. But, at all times it must be waged untiringly in men's minds, and this is Unesco's mission. S. M. KOFFLER.



JARDINES DEL PEDREGAL DE SAN ANGEL

"After thousands of years there has been discovered one of the most beautiful spots in the Valley of Mexico, El Pedregal. It can be described only as a sea of great waves of lava, suddenly solidified, and which as it cooled off formed numerous crevices.

"This fifteen square mile lava bed, formed some five thousand years ago by the eruption of Xitle, is now the site of Mexico City's unique and beautiful housing development, Jardines del Pedregal de San Angel.

"The discoverer of El Pedregal and of its potential value as a residential zone is due primarily to Architect Luis Barragan. He has created out of his talent and his toil a marvelous garden in an arid land covered by volcanic lava, and has indeed brought water to the rocks.

"There exists a special interesting type of vegetation in El Pedregal, the palo bobo tree, rock flowers, cacti and succulents, all nourished in the soil deposited during thousands of years.

"The development of Jardines del Pedregal in this unique and exotic atmosphere is a special type for residences or villas placed on the site in such a manner as to preserve the natural contours of the terrain and its plastic beauty.

"A few years ago some architects proposed the construction of the University of Mexico City in El Pedregal, using zones not covered by lava, and this idea has culminated in the great work of the university project now under way.

"The directors of the project are architects Enrique del Moral and Mario Pani, the executive director Architect Carlos Lazo. The University of Mexico City in El Pedregal will be officially opened November, 1952, and architects from many countries will be invited."—CARLOS CONTRERAS

To obtain an harmonious relationship between volcanic rock formations and architectural design in El Pedregal, certain restrictions have been placed upon construction and landscaping.

All houses are required to be of contemporary design. (The style known as "California Colonial" is expressly forbidden.)

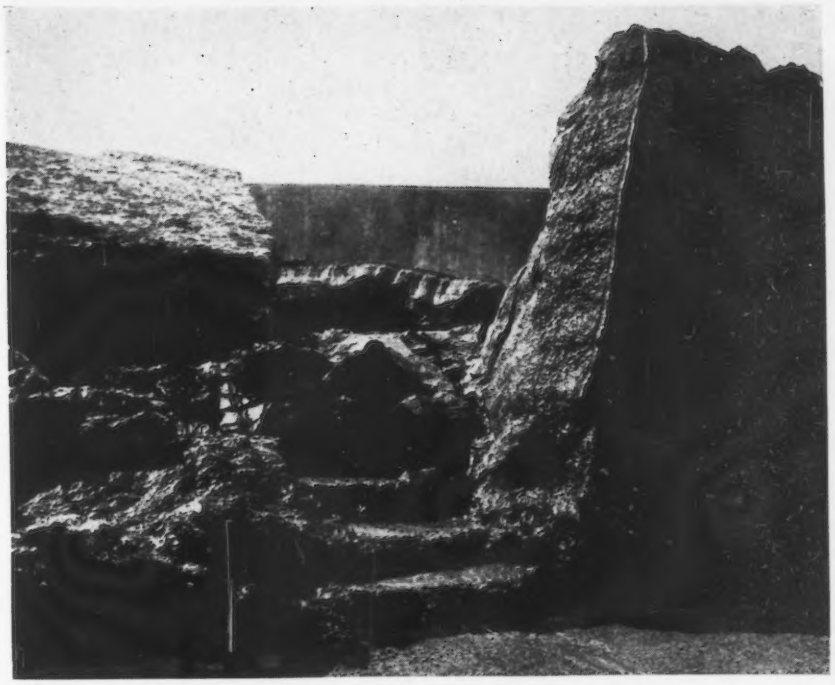
The minimum lot is to be approximately one acre, and the area of the house not exceed ten per cent of the total area of the lot, the rest to remain in gardens and free spaces.

The lava rock is to be protected, the amount to be removed to facilitate building or for use in roads and walls being limited to the immediate and minimum need. Only a part of one of the three lava caps which constitute the one hundred foot thick basaltic blanket may be removed.

Native vegetation is to be preserved, and other planting is required to follow the natural lines of the terrain.

The first house in El Pedregal was constructed in 1945. At present 42 houses have been completed or are under construction. Thirty two more houses are in the design stage. Seven hundred lots have been divided.

Two thirds of El Pedregal will always remain in gardens.

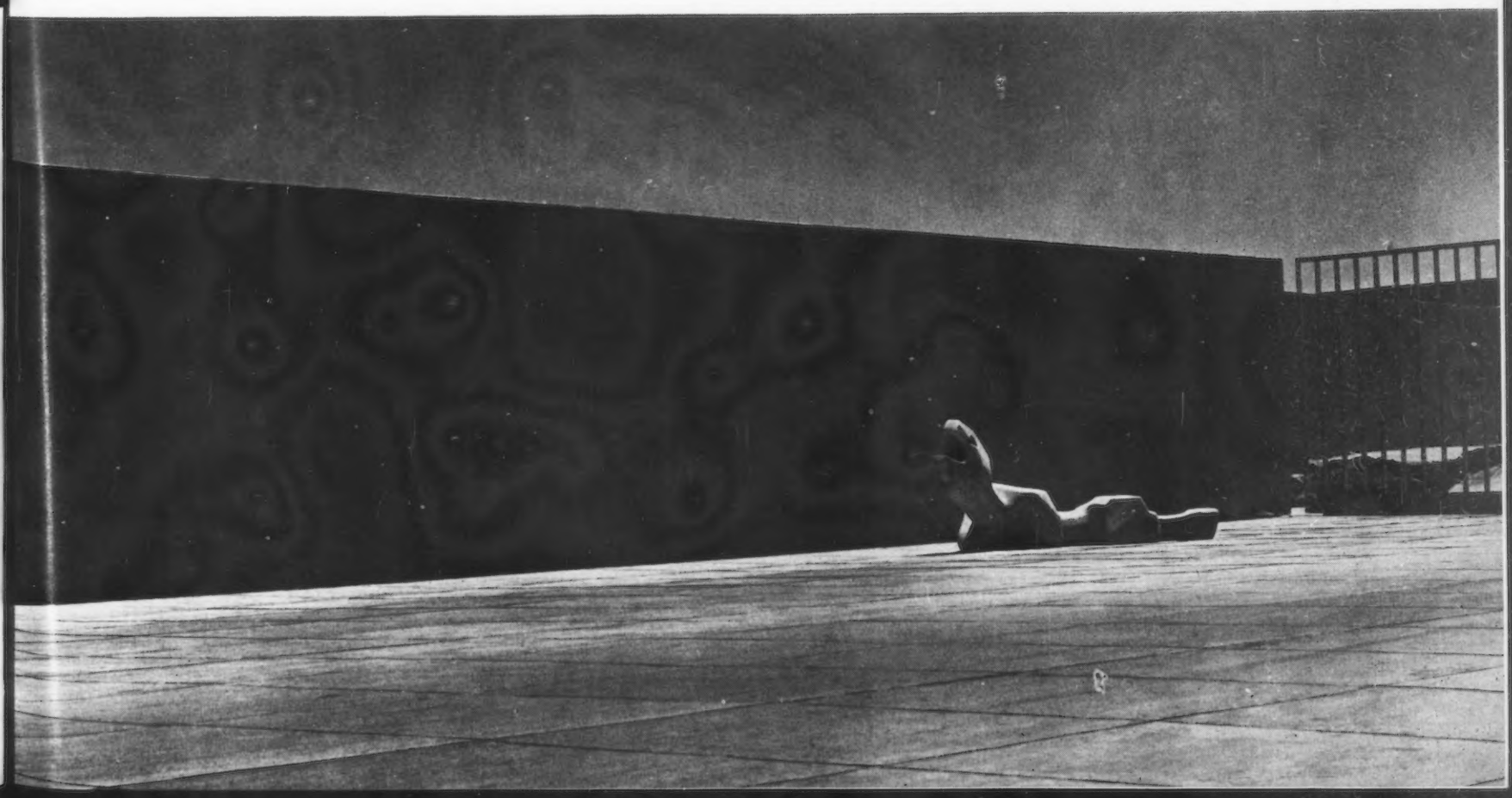




Opposite page, left: Looking from El Pedregal across its choppy black sea of basaltic rock to Mexico's great landmarks, the peaks of Ixtaccihuatl (The White Woman) and Popocatepetl.

Right: The lava formations are protected by tract restrictions.

Below: Concrete sculpture by Mathias Goeritz in the entrance court of El Pedegral.







EL PED



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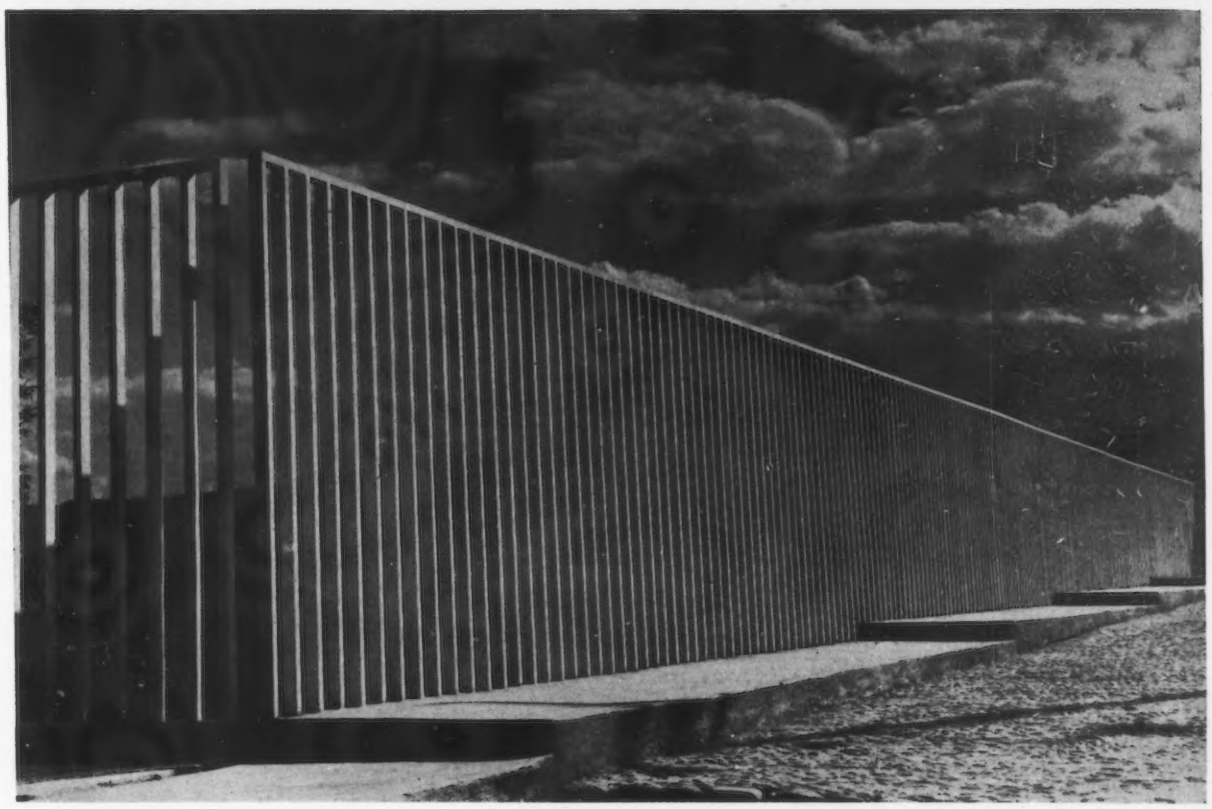






PORTRAITS BY ELIZABETH TIMBERMAN

Above: Luis Barragan
Opposite page: Fountain in forecourt of El Pedregal.
Above, right: Walk into El Pedregal gardens.
Right: Entrance gates to El Pedregal are steel painted with luminous red paint. The entire development, including roads, houses and gardens, adjusts itself to the volcanic rock.



Comments by Luis Barragan on his approach to Architecture in Mexico:

"It is fitting that the first residential development in Mexico City which requires all houses to be of contemporary design should be situated on lava beds formed approximately five thousand years ago by a volcanic eruption."

"I first became captivated with El Pedregal when I introduced some fragments of the lava rocks into my garden. Rock formations are as satisfying an element in a garden as grass or flowers."

"In the design of my houses I have attempted to state new relationships between modern materials and the popular house of the villages and farms of my country, while in my gardens I have suggested new relationships between rocks and vegetation."

"It is meaningless to set design restrictions for a residential development without also restricting landscaping. An excellent house can be degraded by a garden—or a neighbor's garden."





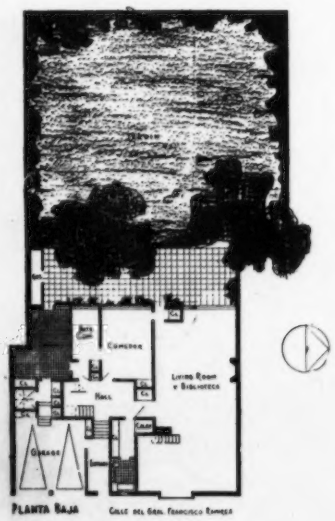
LUIS BARRAGAN

"I constructed my house to satisfy my personal taste, which is the solution of two problems: first, to create a modern **ambiente**, one that is placed in and is a part of Mexico, and is basically influenced by the architecture of the ranches, villages and convents of my country; and, second, to utilize primary and rustic materials required for modern comfort. "I have used a reinforced concrete frame and concrete block, and in the living room-library I have used 8x10 commercial pine beams.

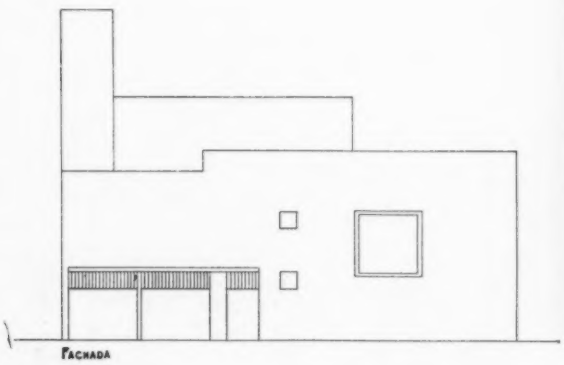
"I have left large plain walls without window openings, both for plastic beauty and because they are required for book shelves, pictures and furniture. By the use of large wall surfaces one can also obtain spaces with varying luminosity, which creates an **ambiente** more comfortable and intimate."



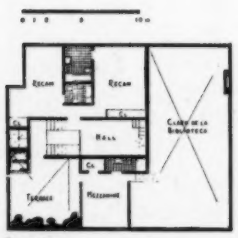
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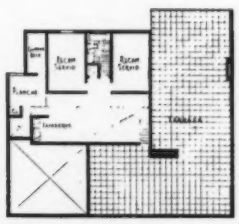
PLANTA BAJA



FACHADA



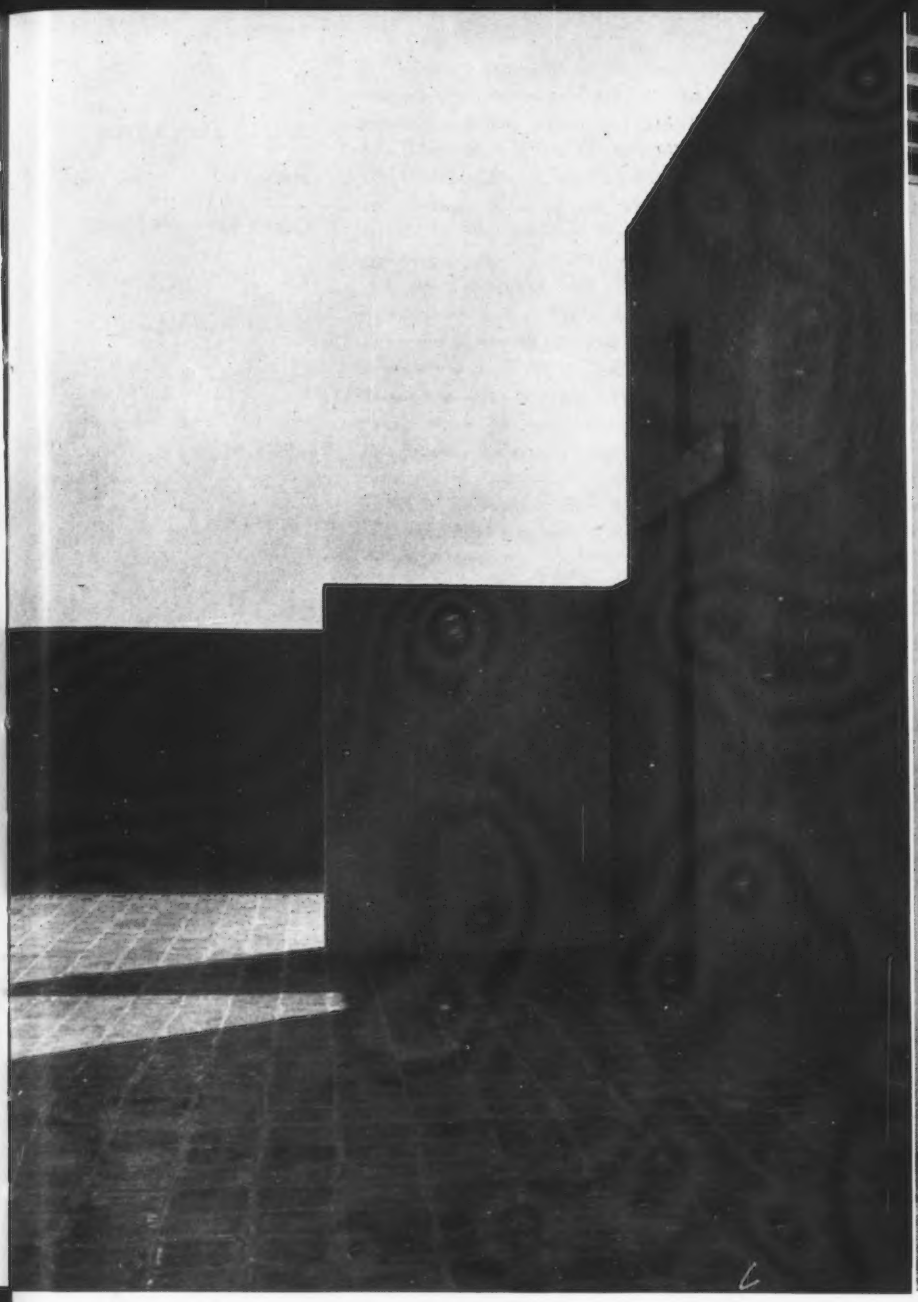
PLANTA ALTA

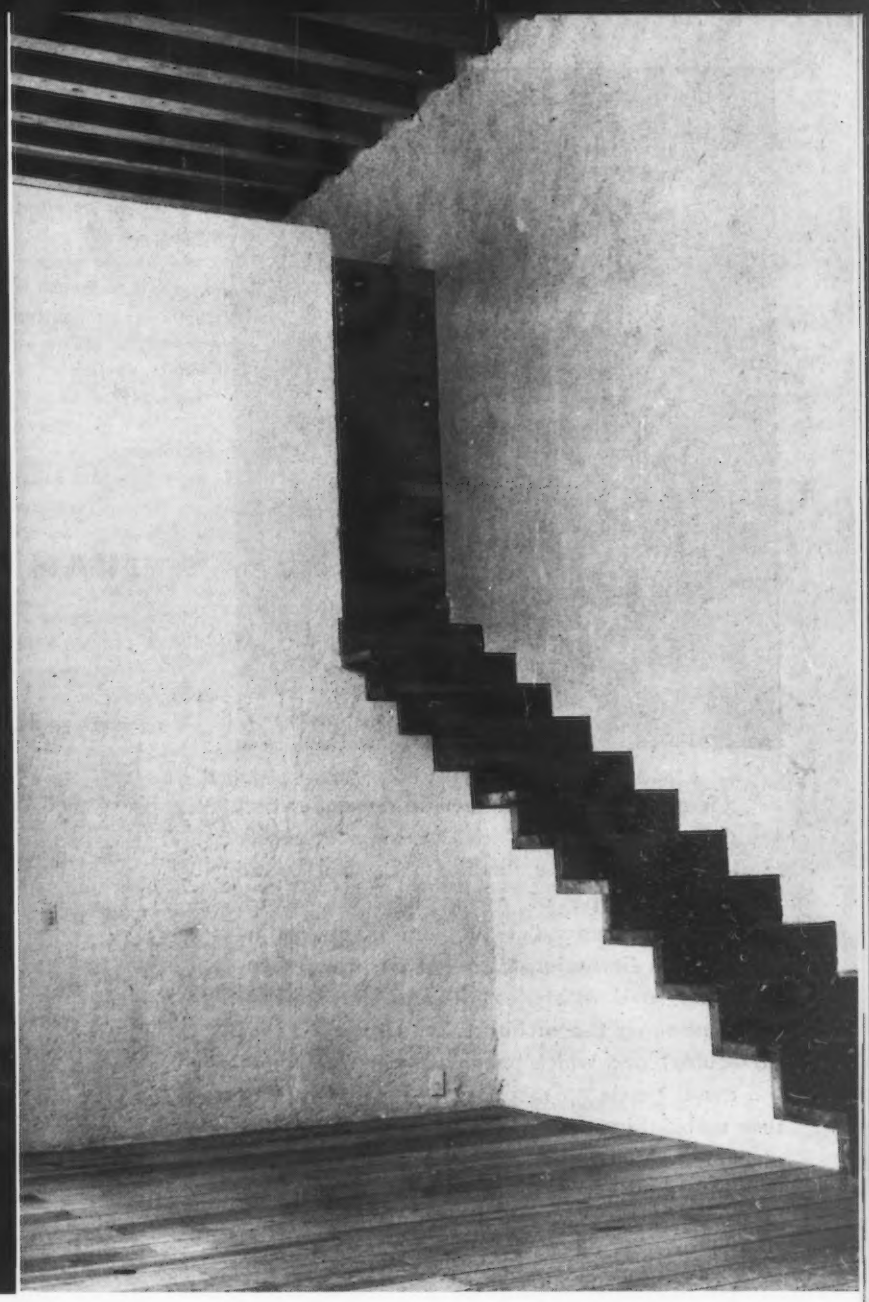


AZOTEA

Upper left: Studio terrace; lower right: Living room facing garden.

Opposite page, upper left: Deck on top of house; right: Stairway from library to mezzanine-study. Risers and treads of unrailed stairs are anchored into the masonry wall. Below, left: Garden elevation showing living room with 16-foot ceiling. Outdoor canvas curtains shield glass. Right, Studio with aerial map of El Pedregal. Leather chairs are butaques.





The site for the house is a 100-foot front lot on a narrow street in Tacubaya, an outlying section of Mexico City. The house has been placed flush with the street and stretches the full length of the frontage. Following the lot line on both sides, it forms a rectangle 50 feet wide. The flat lot is 140 feet deep and all important rooms face the garden which extends back 90 feet. The garden is walled on three sides with a convent-type buttressed wall of plastered adobe.

PHOTOGRAPHS BELOW AND RIGHT BY ELIZABETH TIMBERMAN







"It has become necessary again to introduce doubt and discomfort into academic smugness..."

JUAN O'GORMAN

PHOTOGRAPHS BY ELIZABETH TIMBERMAN

"It is necessary for architects to remember that the time in history in which developments occur is of importance. The functional or once-called International type of architecture in Mexico, which started around 1928 with European influences (Le Corbusier, Mies van der Rohe, Gropius, etc.) and with cries of horror from everyone (including the architects who today are its advocates) and which became the movement of the avant garde up to about 1935, had at that time a social importance. Its main asset was the abolition of the old molds, of two or three academic mannerisms and the liquidation of a certain amount of stupidity in planning according to sets of rules which had no human meaning.

"The principal function of functional architecture in Mexico during that time was to destroy. Its positive and human side was the idea that a poor country cannot waste in esthetics what it should gain in efficiency. Unfortunately this formula was applied with very little efficiency and for an esthetic reason.

"Today architecture in Mexico has taken from functionalism its forms. It has great pride in its up-to-date modernism, and has become thoroughly academic.

"Everyone does today the 'right' thing, which was the 'wrong' thing in 1930, and as a result we have all the boring stuffiness of correctness.

"Just a few years ago the disguise for bad architectural planning was the symmetrical layout of Greek columns; today this disguise is the simplicity of bare walls, large areas of long windows (whether you need them or not) and the puritanism that is the style of abstract beauty.

"It has become necessary again to introduce doubt and discomfort into this academic smugness for the sake of vitalizing and rescuing our architecture, now sick with functionalitis.

"So today the task is to try to produce an architecture which, irrespective of all functional rules, will be more functional, that is to say,

continued on page 46



Juan O'Gorman established a precedent in 1928 when he built his first concrete frame house stripped of all ornament. Today he returns to Mayan culture for the inspiration for his new house in El Pedregal.

The spiral of an open stairway from living room to roof continues in the exterior wall, terminating in a Mayan head. The cross was placed on the head by workmen to honor Santa Cruz, patron saint of the masons. All buildings under construction on May 3, the Day of the Masons, are guarded against the evil eye by garlanded crosses.

ARCHITECTURE IN MEXICO

BY ESTHER McCOY

"A recent tendency in architecture is to express through the material of a house the Mexican tradition, whose essential characteristic is concern with the life within the house, which makes the exterior secondary," Architect Enrique Yanez of the School of Architecture of the National University said, in speaking of the first exhibit of contemporary Mexican architecture held this spring at the National Institute of Fine Arts in Mexico City.

In the foreword to "18 Residencias de Arquitectos Mexicanos," he says, "A new decorative sense is being applied to the use of our native materials, volcanic rock, wood and brick, all rich in architectural qualities, texture and color.

"It is perhaps a sign of dissatisfaction with the degree to which we have achieved national expression that we use in our interiors archeological artifacts, clay figures and statues, in an attempt to recapture the Mexican spirit.

"In the same way folk art, such as masks, textiles and toys are combined with modern furnishings in a logical and happy desire to unite tradition with the dictates of the new architecture. We have fused with our present day environment these manifestations of nostalgia to form an artistic unity."

Among the architects interested in the exploitation of the Mexican tradition is Luis Barragan, whose work shows the influence of indigenous building, especially convent architecture and the popular house of the village.

The popular house of Mexico is the only truly native style. The popular house has always been restrained, in contrast to the embellished house of Mexico City. The further away from the city, it has been remarked, the more sparing the ornament.

The exuberantly ornamented church to be found in every Indian village is often considered the only expression of the Mexican architectural temperament, while the straightforward instinctive house is overlooked.

In the popular house the art of building was reduced to its simplest and plainest forms. Indeed the International Style (that description persists in Mexico) that gripped Mexican architecture after the fall of Diaz was in its clean surfaces closer to the Mexican spirit, as revealed in the popular house, than the eclecticism of the Diaz regime. Although both the modern house of the thirties and the popular house were simple declarative statements, one was a literal translation and the other idiomatic.

Other architects are digging deeper into Mexico's architectural past. Juan O'Gorman, one of the leaders of the modern school of the thirties, whose lean, well-organized buildings were "stripped for action," as the expression went, has returned to Mayan culture for the forms of his new house in El Pedregal. The house may perhaps be more sculpture than architecture, but there is evident the growing respect among Mexican architects for native traditions.

The skeletal style of concrete construction which one sees everywhere in Mexico City was certainly launched in the early thirties by Tolteca Cement Company's smart propaganda campaign and design competitions, but it was the acute shortage of schools, hospitals and other public buildings that prolonged it. The shortage could be remedied faster and more economically by employing the more direct forms than by clinging to the time and material-consuming Spanish colonial and eclectic forms.

Tolteca's reign has also been extended by the scarcity of wood in most parts of Mexico. Today practically all residences in Mexico City have a reinforced concrete frame, and wood is confined usually to structural beams. Instead of wood sash, steel casements are used almost entirely in residences, and light steel doors—selling at 150 pesos—similar to ones used industrially in the United States are widely used in residences.

The instability of the soil in Mexico City, where the water content is three times the solid, requires a special type of foundation which consumes enough concrete to keep Tolteca Cement Company in business for some years to come. For the National Lottery Building a system of mechanical jacks was used between a flexible T-beam grille and concrete trusses. Because of the compressible nature of the soil, long horizontal buildings have a tendency to sink, and in the last twenty-five years the new designers, working without precedent, have produced buildings that have been adjusted to the special soil conditions.

When Architect Enrique Yanez was asked what he thought of the embarrassingly ornate Palace of Fine Arts, designed by an Italian imported for the job, he replied, "It is sinking, thank God!"

The returning interest in native materials is noted in new commercial buildings, which are less rigid in form and more textured and colorful. Jose Villagran Garcia has used glazed brick in colors as a facing for his new buildings on Cinco de Mayo and the auto parking building on Gante. The lower half of the Hydraulic Resources Building was faced with this decorative material, and one facade of the building housing the United States Embassy.

In the new university buildings, Architect Mario Pani has used a native glazed brick as an exterior and interior finish.

Fortunately for Mexico, the architect enjoys a place of honor that is reserved for the engineer in the United States. Architects under thirty are given important commissions. This is not new. Villagran was twenty-four years old when in 1925 he designed the Institute of Hygiene. He was then architect for the Department of Public Health.

On the other hand there is a tradition of responsibility on the part of the architect to the community. At twenty-seven Juan O'Gorman founded the School of Construction under the Secretary of Public Education. This was a time when design far outstripped construction methods, and the school was something of a laboratory where there was developed means of getting buildings off the board. The building trades, receptive to the new design, were consulted, and cooperated with the architects.

Young architects joined together during that period to study the problem of low-cost housing. Juan Legarreta built a minimal house as his thesis for his degree in architecture, which was the prototype of many units constructed later.

Today there exists the same responsible attitude on the part of the young architects, and they continue to receive important commissions. Half of the architects whose work is represented in this issue are under thirty-five; three of them are in their twenties. Ramon Torres Martinez, who designed the adobe-wall-house also designed the National School of Medicine in University City, Mexico, and planned the Islas Marias Prison. Luis Rivadeneyra, as Zone Chief for the Federal Committee for the Construction of Schools in the State of Veracruz, has designed numerous schools.

Mexico has its full share of ill-considered residential work. In the thirties, many of the older residential sections did not permit modern design. In Polanco, however, there flourished a modern concrete house that is often referred to as "Hollywood Modern." It is pompously scaled and the orientation is irrational. It has the same picture window looking out to the street as the marble mansion next door—although that the glass is usually larger and without protection from glare. Except for the absence of applied ornament, there is little to distinguish the Polanco modern from the Polanco colonial. But Polanco is changing. The current interest in the rich native materials has started a rash of over-textured houses.

El Pedregal is not without its imperative houses, despite careful design restrictions. One of the newer and more costly houses, designed entirely for show, has a nine-car garage. "Not all Cadillacs," the owner said. (Mexicans are fond of Cadillacs, preferring cream-color or black.)

Stories about poor construction in Mexico are abundant and often well-founded. North Americans find the hardware on the doors awkward, ceilings unnecessarily high, and acoustics in the concrete frame structures abominable. One serious defect to a North American used to a servantless house is the cramped and characterless Mexican kitchen. It was not, however, until the United States ran through its servant class that our kitchen became a pleasant room. In Mexico today the entry hall, boasting a rubber plant, is often larger than the kitchen. The criado, or servant house, may one day, let us hope, borrow a little space from the master's large house.

The cost of construction at present for luxury buildidng in Pedregal averages 350 pesos per square meter, which is about $4 per square foot. Labor cost is approximately one-fifth of the total cost of construction in El Pedregal. Carpenters, paid by the job per square meter, average 13 pesos a day. Masons customarily receive 9 pesos for an eight-hour day.

One of the impressive things about Mexican residential architecture today is the imaginative use of water as decoration. Max Cetto uses a declivity in a volcanic rock formation for a natural pool. Luis Barragan has borrowed the village watering trough, placed it at an intersection of two walls in a garden or on a roof terrace, and down one wall is a slow almost imperceptible movement of water. The texture of the wet wall is of a richness that apparently only a century could have produced—yet it is but a few years old. The acid colors used on the wall to help produce this magic were developed by the muralist, Xavier Guerrero.

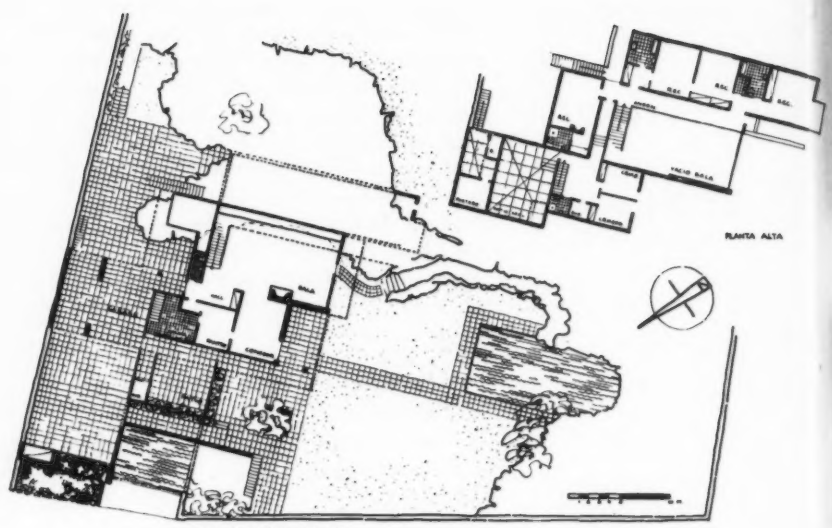
Interior pools are used everywhere, in residences, hotels, public buildings, supper clubs. No two are alike. In a dining room of a hotel is a free form pool whose edge is marked by a (continued on page 46)



MAX CETTO

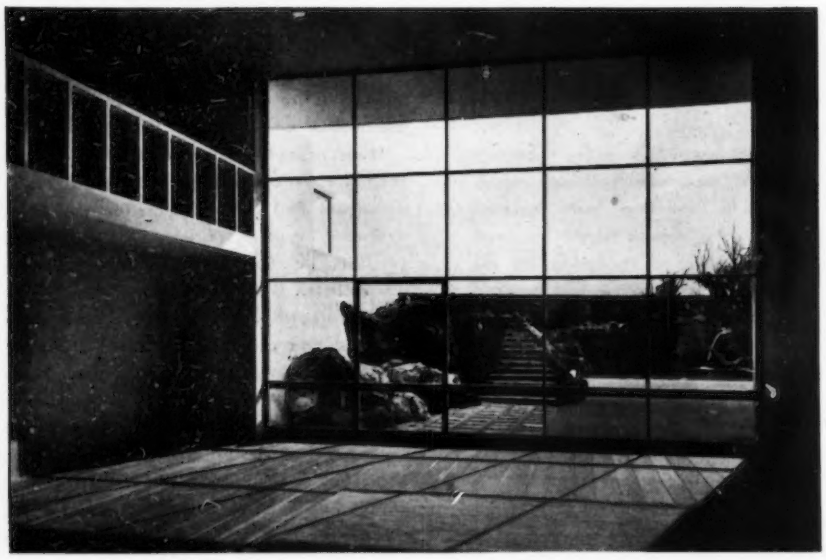
"The difference in construction in Mexico from what I had been used to in Gerany, and during the year of work with Richard Neutra in California, is due to one basic fact: the lack of skilled workmen in Mexico.

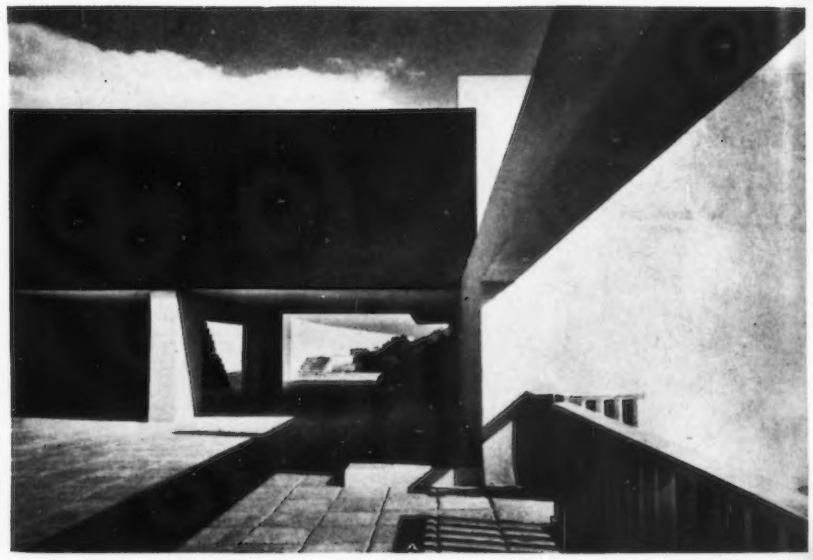
"There are explanations of this lack to be found in history, the sociological structure and the human qualities of this people. The regular workman in the whole booming building trade of Mexico has no chance to acquire sufficient technical knowledge either by tradition or by education. His tools are poor, and house construction is accomplished without mechanical equipment. Considering these, and other odds, including the fact that only a small number of foremen are able to read working drawings correctly, the actual completion of so many thousands of houses in Mexico obliges us to give the highest credit to the extraordinary



CALLE DE LAS FUENTES 12

PORTRAIT BY ELIZABETH TIMBERMAN





natural resourcefulness, the imagination and the passionate addiction of everybody involved in the activities of building.

"In Mexico houses cannot be built by a complete set of drawings and specifications, as in most European cities and in the United States. If the architect cares to see the building finished according to his concepts, he has to supervise the work every day, playing the part of a general contractor himself. Knowing that even the most careful preparation on the drawing board would not free him from spending at least half his time to put them through on the job, he very often prefers to rely on sketches and oral directions.

"This method is not as bad as one would imagine. What is lost in efficient preparation is gained in directness of approach, new suggestions coming out of the work in progress, and a flexibility which allows one to make improvements on a moment's notice.

"Under such circumstances it seems considerably wiser to renounce certain ideals of mechanical perfection which we adored in the first years of functional architecture, and accept the blessings of a rather rustic, handmade and more human touch, which is probably the most adequate expression of the natural and spiritual resources of this country."

The first two houses constructed in El Pedregal were designed by Max Cetto, former head of the Industrial Construction Department in Frankfurt, Germany and Professor of Planning at the Offenbach School of Applied Art. He has practiced architecture in Mexico for the last ten years.





Opposite page, center: When constructed, the lava rock formed a portion of the living room wall leading the garden into the house. Later, the owner had it chipped out. Center, right: Carport with service patio beyond; gate at right to living room garden. Below: Paved walk leads from motor entrance by pool to living room garden.

This page, left: Pool is cut out of lava rock. Soil for entire garden is river silt and coral trees were planted in crevices of the rock. Below, center: Steps to bedroom wing from service patio. Steps at right to portero's quarters. Below, right: Service patio.



This house was the second one to be built in the Pedregal and was designed to be sold. To build for an unknown client introduces an unreality into the work similar to carrying out the whole feana of a bullfight without ever facing the bull.

One must accept the prejudices of an imaginary client as a fact, without being able to modify or dispel them. If the dimensions of the house are slightly exaggerated, and the ground plan formal, it is for this reason. His own house in the Pedregal is more reticent and is closer to his thinking.

To refer to a specific problem: the servant's rooms. The relationship of that quite extensive group of rooms to the rest of the Mexican house of higher standards is complicated in that it has to be separated and independent, but on the other hand, if possible, have direct access to entrance, kitchen, laundry and bedrooms. The plan shows the solution to that cross puzzle.

As to orientation, all bedrooms face east, living rooms south, according to the best sun exposure and view.

The master key to the house has unfortunately been lost. When the house was constructed a rock was used as a wall in the living room, penetrating the total

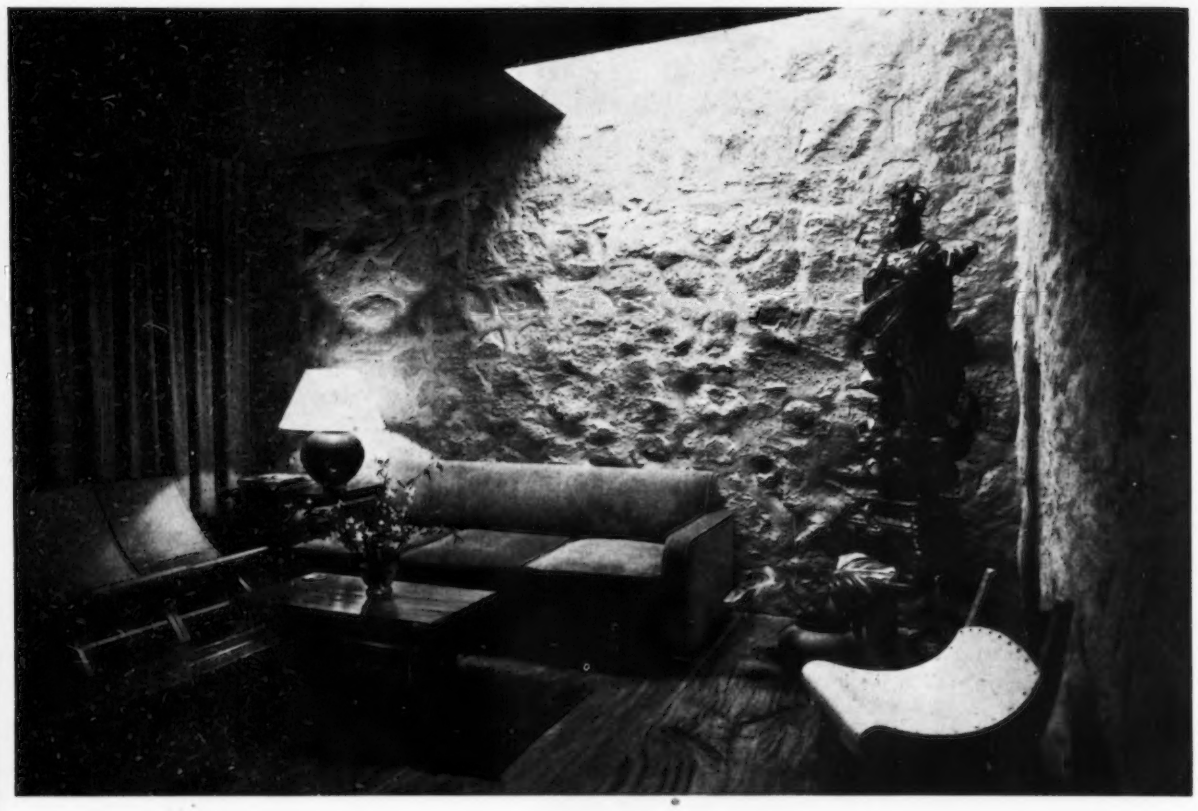


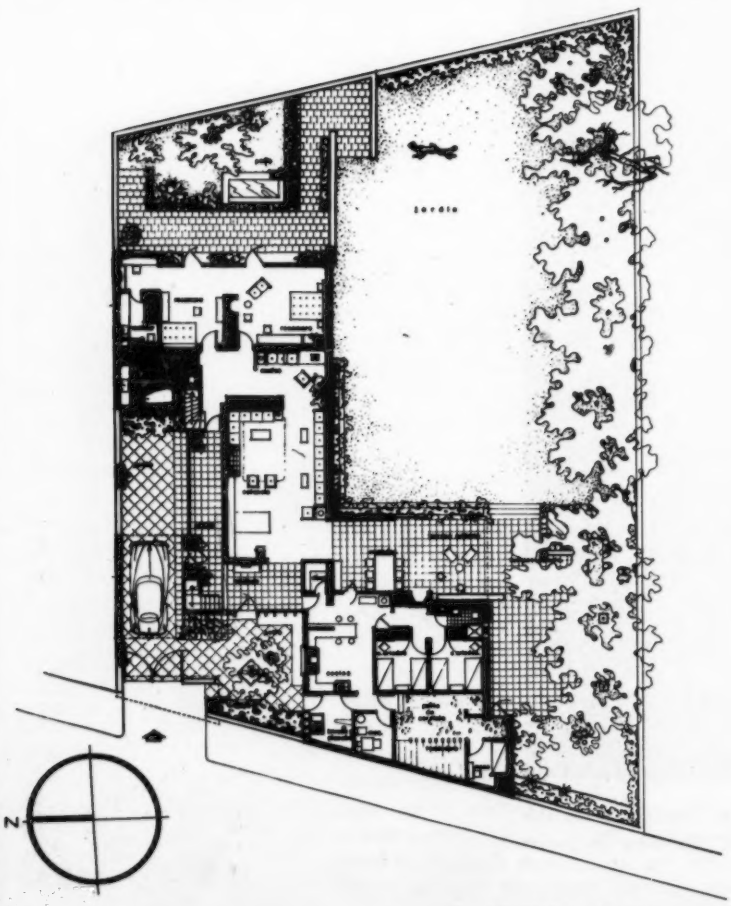
PHOTOGRAPHS BY GUILLERMO ZAMORA

length of the ground floor and leading the garden into the interior. When this was removed by the owner, beccuse it was hard to clean, the room no longer accommodated itself to the topography of the rocks.

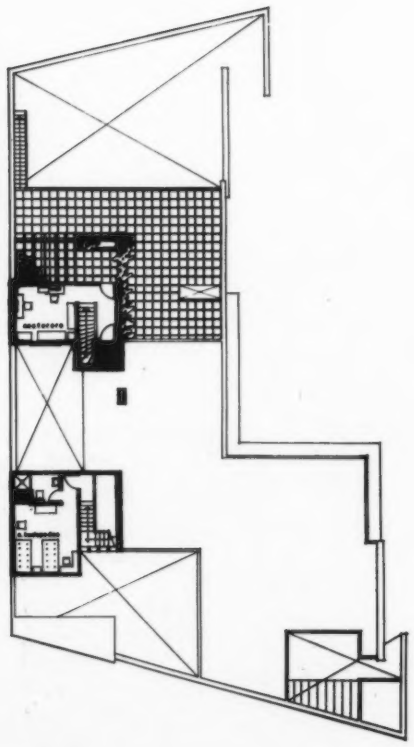
ENRIQUE DEL MORAL







PLANTA BAJA



PLANTA ALTA

In the middle 20s a group of architectural students that included Enrique del Moral and Juan O'Gorman formed itself around Jose Villagran Garcia, founder of the modern movement in Mexico, and at that time architect for the Department of Public Health. The students left their drafting boards to work with Villagran on such projects as the Granaja Sanataria and other hospitals.

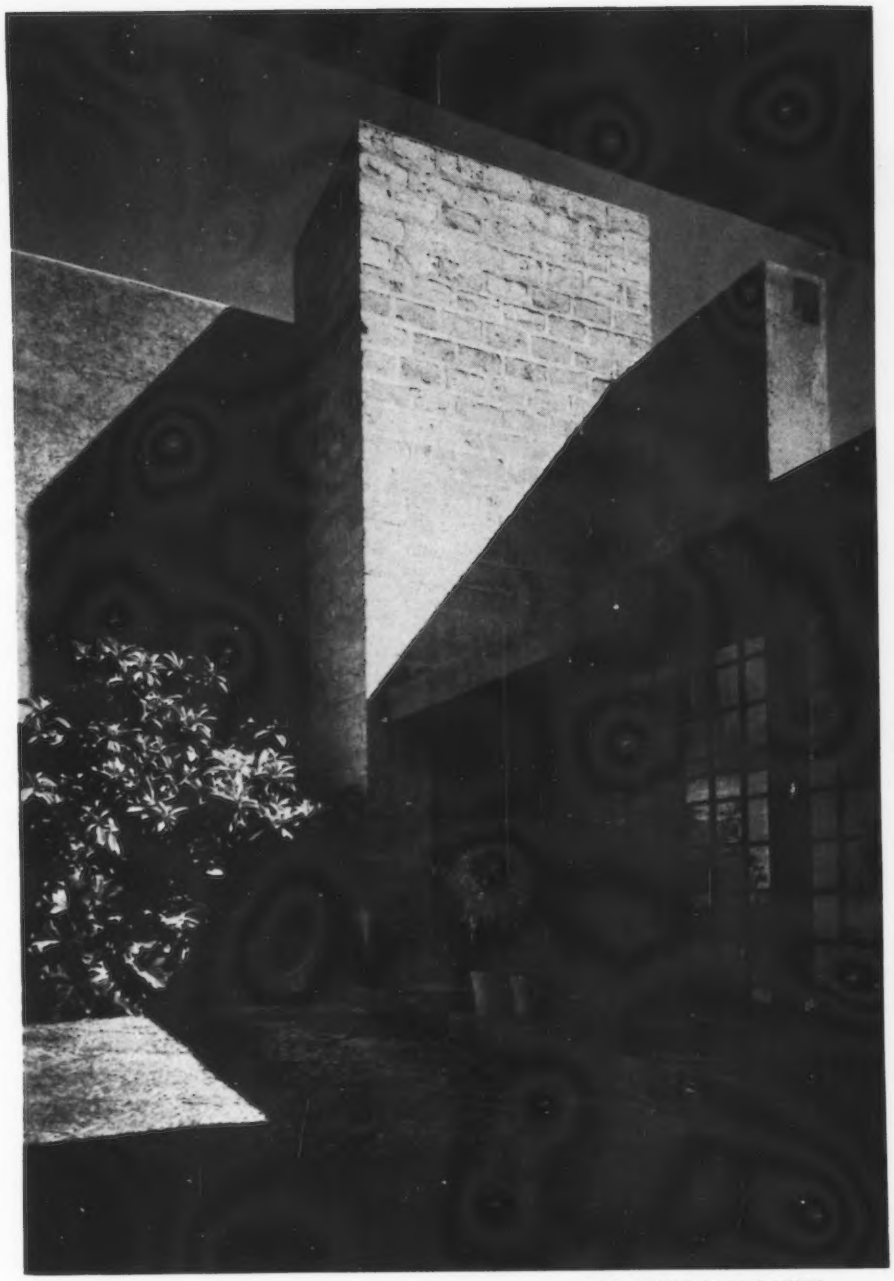
Out of this association, in which theories of modern design were put into practice, there emerged a standard of construction for the new skeletal-type structure. Also there was developed a group of excellent constructionists educated not only in the rigid economy of the new architecture but in a civic responsibility.

Much of the planning for the new University of Mexico City, to be opened in November, 1952, is Enrique del Moral's. In collaboration with Mario Pani he has coordinated the extensive project. Architects throughout the world are to be invited to Mexico City on the occasion of the opening of the first buildings.

Enrique del Moral's house is on the same short narrow street in Tacubaya as Luis Barragan's. It is placed close to the street to allow for generous garden spaces, and all important rooms face the gardens.

The key to the house and to Meximan living is the covered terrace, used for outdoor living and dining as in the humblest Mexican house. The terrace extends out from the living room, to form an L, with one end unwalled and the other with sliding glass. A tile floor continues beyond the covered terrace as a garden paving.

Servants' wing and service patio have been placed to form a buffer between garden and street.











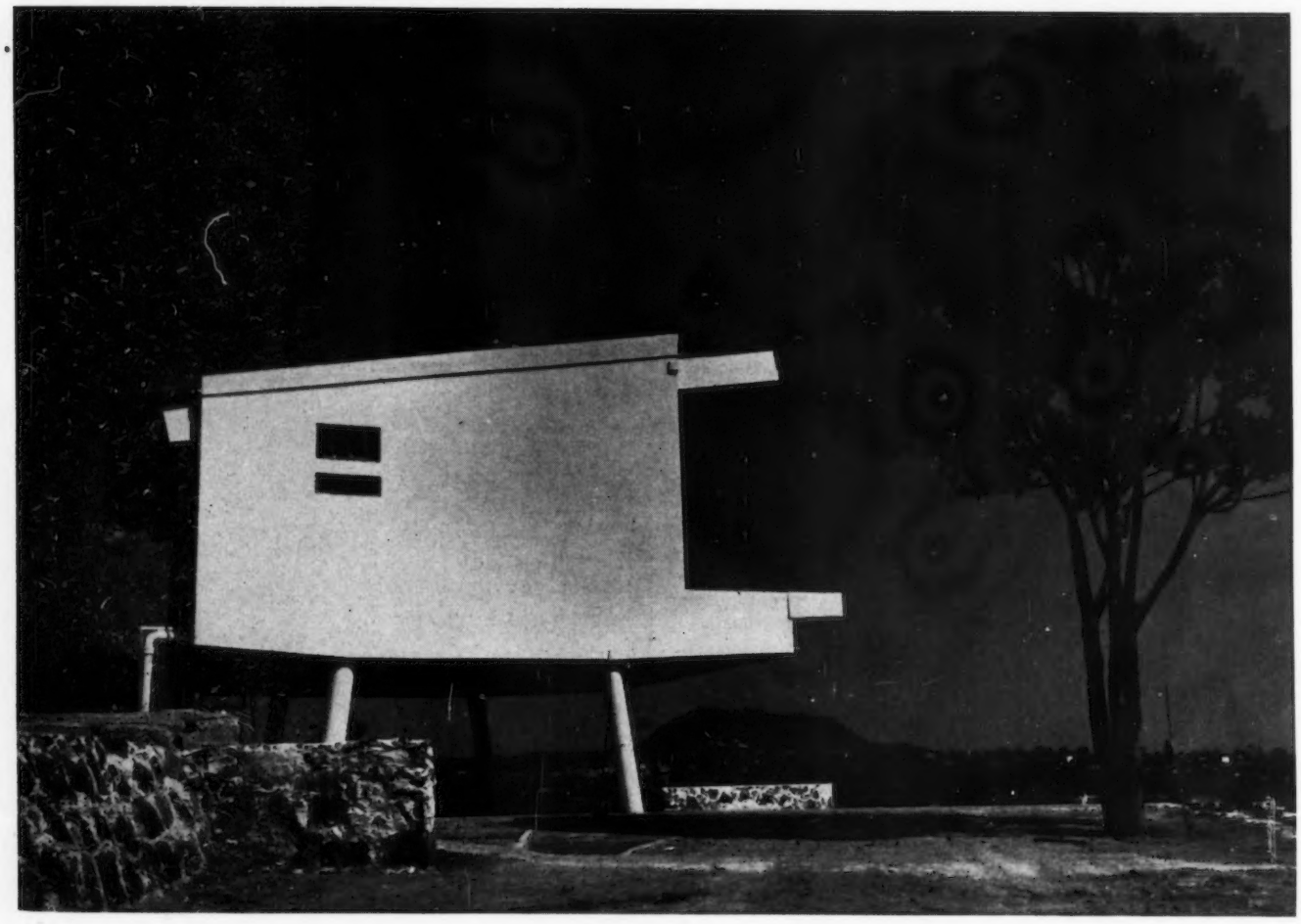




PHOTOGRAPHS BY LUIS LIMON
GUILLERMO ZAMORA LEON

Opposite page, above: House forms an "L" around the garden. Concrete block wall encloses the bedroom garden. Below, left: Corner of the living room. Butaque chairs and polychrome figure give a Mexican emphasis to the room.

This page, above: Corner of the patio. Below: Terrace room is open at one end to the garden. Right, from top to bottom: Covered terrace extending from the living room; two views of the living room; bath room with specially designed tile tub and glass wall on closed garden; bedrooms are separated by storage wall, both sharing the garden view.



LUIS RIVADENEYRA

Mexico's most typical and least noted structure is the one-room house, a modest rectangle constructed of the available materials of the region. Now two young designers—both are under thirty—bring a new and modern interpretation to this national institution.

The house by Jaime Lopez Bermudez was consctructed at a total cost of 11,700 pesos (below $1500) and utilizes no imported materials. The **tepatate** excavated for garage is mixed with cement for the masonry blocks that form three walls of the house.

The framing is a shop-fabricated steel

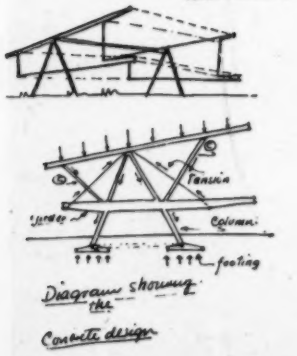
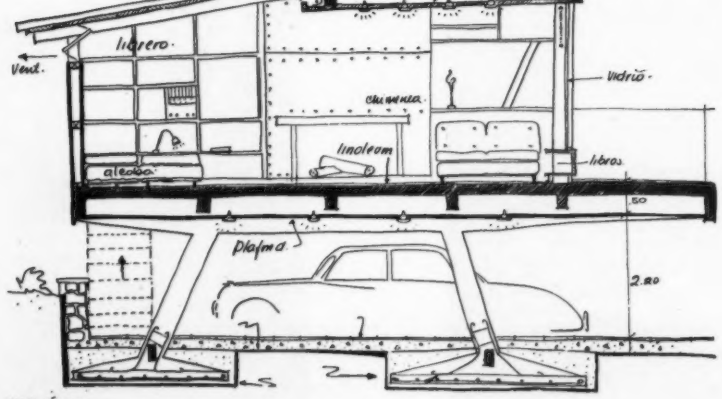


Diagram showing the Concrete design



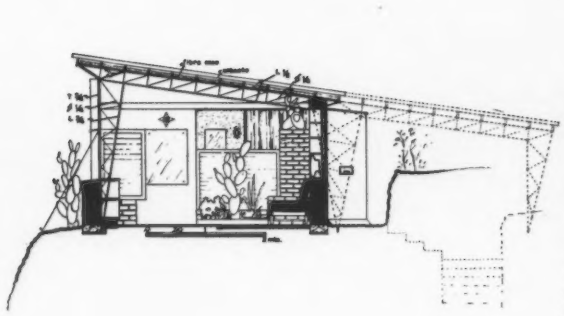
CROSS SECTION

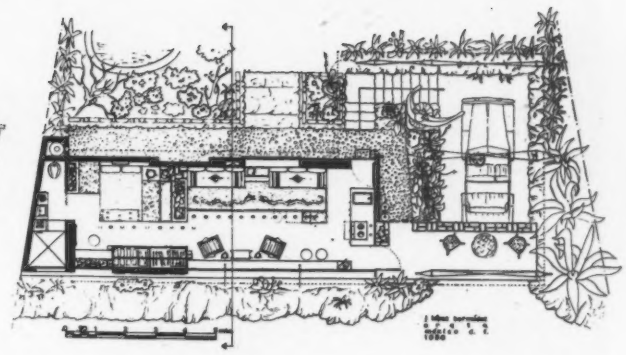


PHOTOGRAPHS BY CHANO ROJANO



PORTRAIT BY ELIZABETH TIMBERMAN





JAIME LOPEZ BERMUDEZ

structure composed of ½" and ¾" angle irons, welded together by ¼" steel rods.

The slab floor has circles of colored cement set in. The roof is corrugated asbestos. Insulation is cocoanut fiber, one of several industrial materials used for the first time in residences. The fiber, light and porous, is commonly used as a padding for burros; its name **sudaderm de burro** deriving from its use.

There are no interior bearing walls. "The tendency to do away with unnecessary interior walls is growing in Mexico," says the architect. "The one-room is a natural way of living."

Jaime Lopez Bermudez is a painter as well as architect, this dual role being a commonplace among young and old of his profession in Mexico. The mural on the front of the house is his.

The house is in the Santa Fe district, 13 kilometers from Mexico City, and is placed on the site and glass areas planned to take advantage of the entire Valley of Mexico.

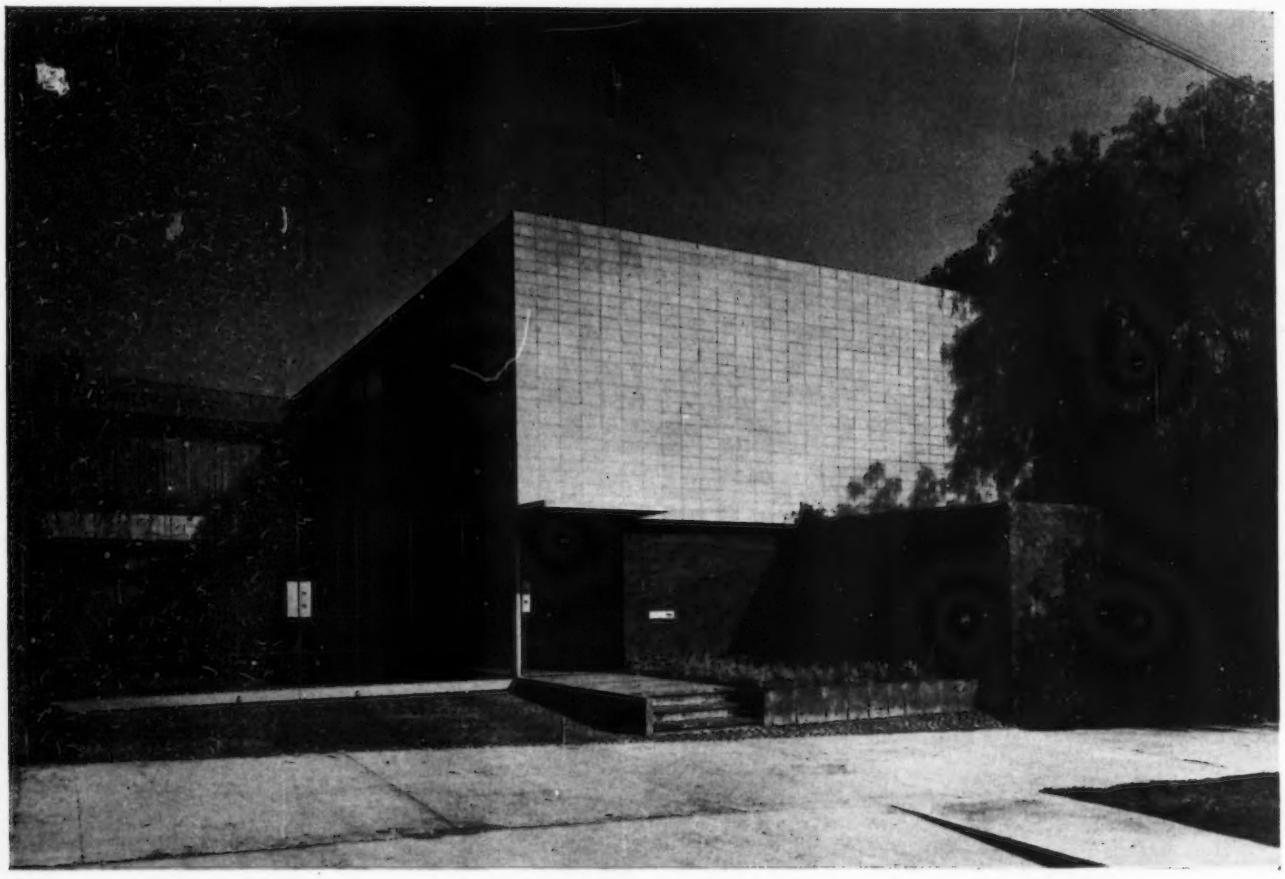
The one-room house by Luis Rivadeneyra in Jalapa, Veracruz, is also raised to take advantage of a view, and at the same time to form a car shelter. The structural principle employed is that of the children's swing found in public playgrounds. The light-weight concrete house is hung from steel columns, which have been set in concrete.

The architect in Mexico has always been fortunate in being commissioned to do important work before he reaches middle age. Rivadeneyra is Zone Chief of the Federal Committee for the Construction of Schools in the State of Veracruz, and his work includes the design of many schools in the State of Veracruz, the Jalapa railway station, cemetery chapel, a large cements work and many residences.

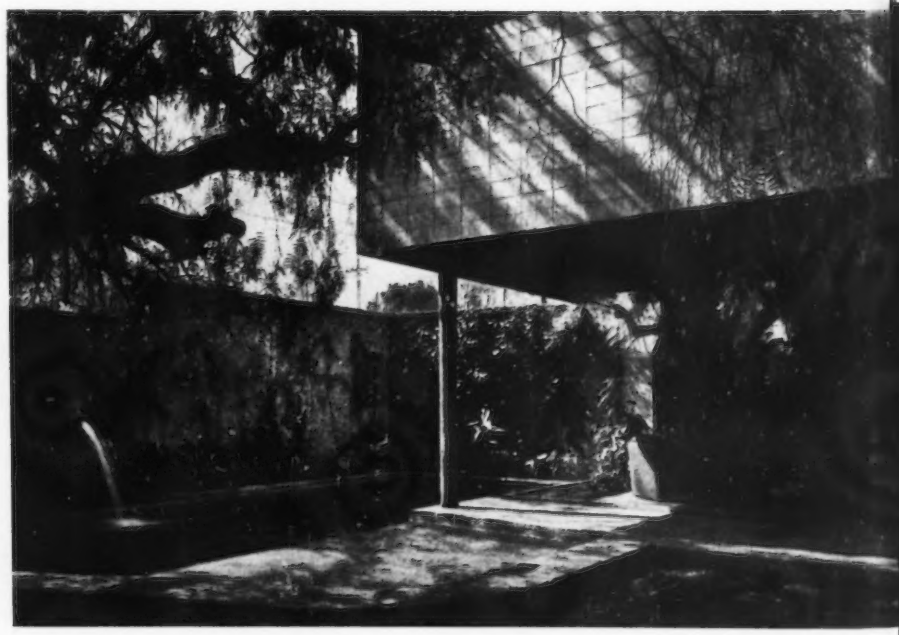
PHOTOGRAPHS BY GUILLERMO ZAMORA







Left: Front elevation. Below: Pool at end of southwest wall of living room. Opposite page, center: Living room looking toward pool and toward dining room. Below: From the garden looking through glass wall to living room.

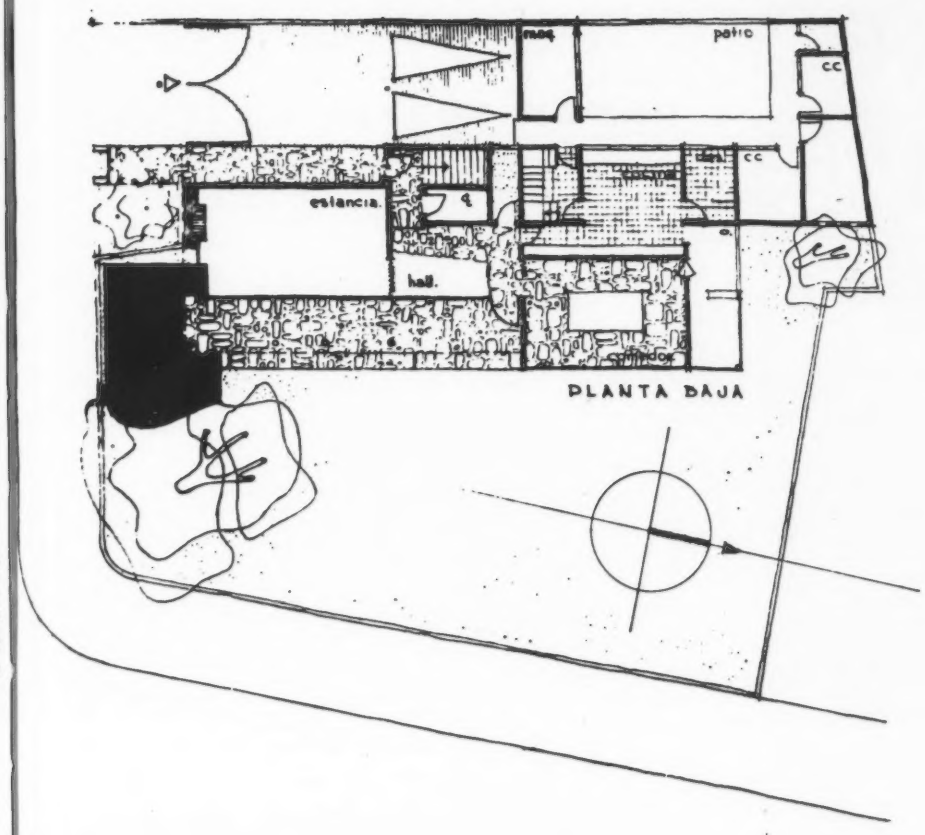


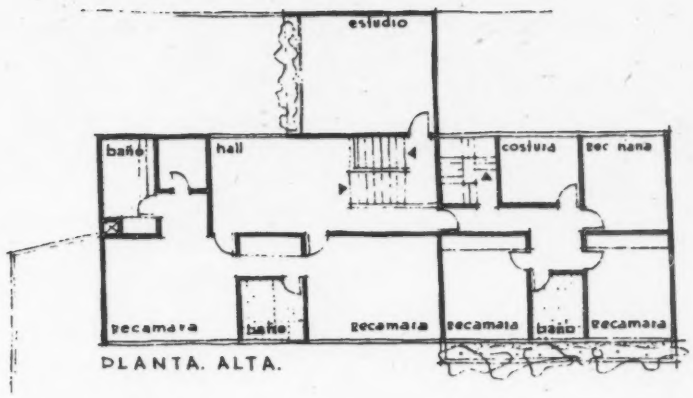
"Modern materials combine well with ancient materials, such as tile and **piedra braza,** a stone used in the foundations of colonial and pre-hispanic buildings. I like especially to combine glass and tile because of the contrasting texture. The tile used in my house as an exterior facing is 15 x 30 centimeters and is one inch thick. It is made of clay and is manufactured in Mexico. Colors are yellow and beige.

"The construction is concrete frame, with a concrete slab floor and roof. Floors are carpeted except for the bathrooms, which are tiled, and the breakfast room and office are paved with **piedra braza.** Volcanic ash acts as insulation for the roof. Steel casements are used throughout.

"I have combined motor entrance with door grille in order to avoid the hole-in-the-wall front door and to produce a continuous flow of line and material. Also, I hesitated to introduce a new element at this point in a house where variety of material has been kept at a minimum. The motor entrance and door grille are of steel bars backed with a stainless steel mesh. I have related the rectangle of the bars to the upper mass of the house in scale, contrasting the openness of the modern mesh with the solidity of the masonry."

VICTOR DE LA LAMA









PHOTOGRAPHS BY GUILLERMO ZAMORA

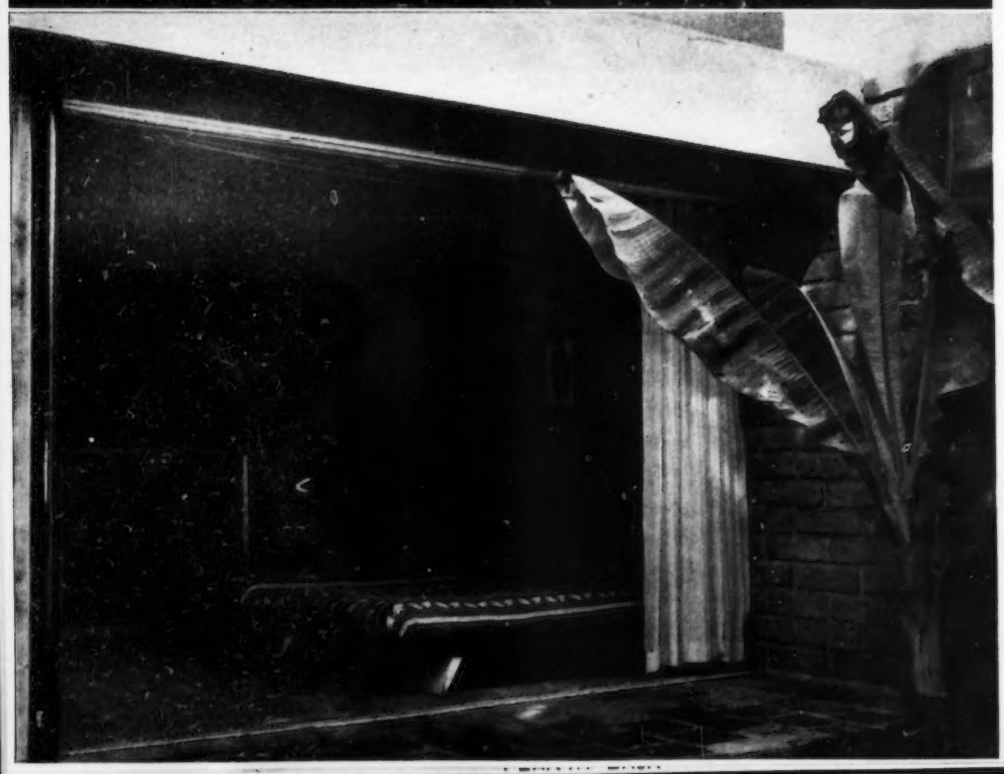


This house in Las Lomas de Chapultepec designed by a 31-year old architect treats the high garden wall as a boundary of the house itself, the unbroken wall of glass of the living room setting no limit for the house. The wall, planned as part of the house, closes off the garden from the street and makes plausible the handsome glass areas. The upper story, supported by steel columns, forms an overhang for the glass, the glass hanging as a curtain.

The use of the pool at the end of the living room gives richness to what might otherwise have been a monotonous wall, an excellent example of the felicitous landscaping to be found everywhere in Mexican houses.







RAMON TORRES MARTINEZ

The adobe wall and the enclosed garden are characteristically Mexican, and here they are combined with glass and modern planning by the 27-year old architect, Ramon Torres Martinez, designer of the National School of Medicine building in University City.

The absence of setback requirements makes it possible for the adobe wall, which follows the property line, to serve as three masonry walls for the house. The fourth wall is glass, and faces the garden.

Entrance is through the carport, which has been placed away from the garden, thus insuring privacy for the important rooms of the house.

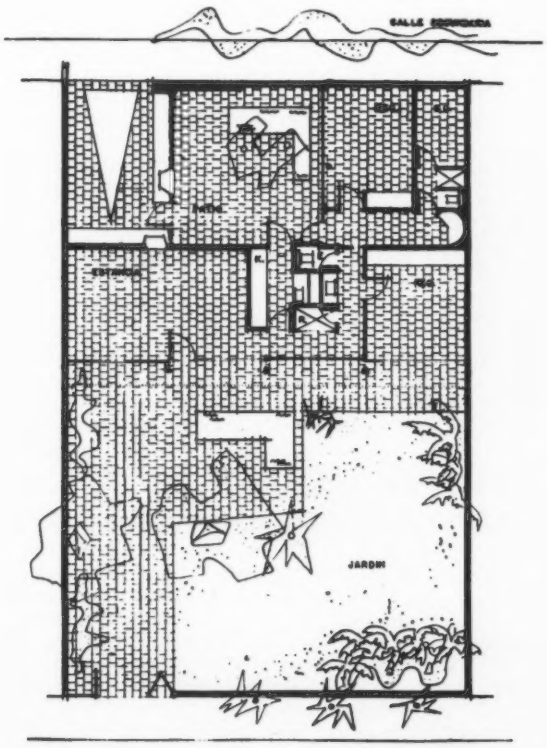
The house recalls another typical residence in Mexico City, which makes use of the same structural principle, fitting itself between existing walls. It is to be found in the affluent districts near large apartment houses and is occupied by the families of street merchants, or others of that low economic level. The house borrows two walls from an existing structure, and they serve as supports for roof of cardboard or corrugated tin. The only other structural member required of the homemaker is a post. Two sides are left open, or one may be surfaced with palm fronds. The floor is dirt.

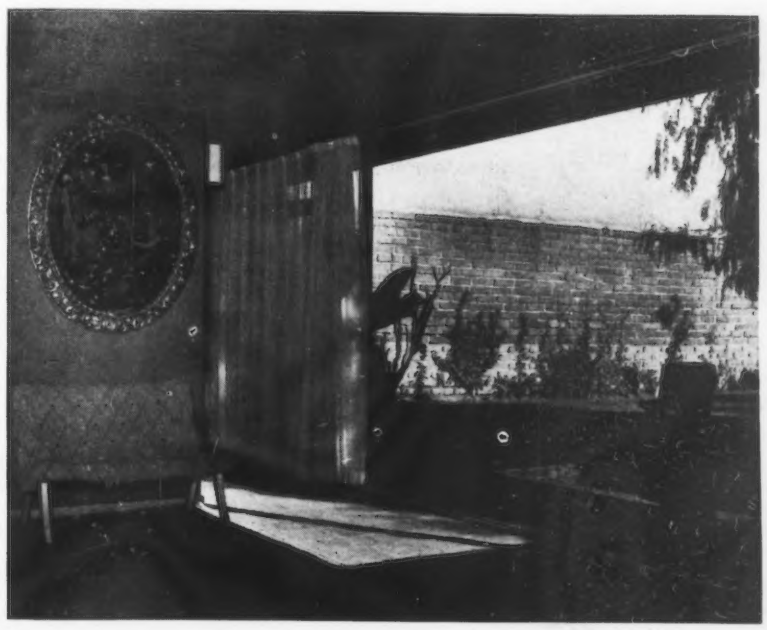
From humble beginnings, where necessity determined form, is evolved the developed thinking of the Torres house.

The basic points followed in the construction of the house are these:

1. A plan which allows one to look continually between garden and interior, treating the whole as one indivisible element.
2. The use of materials of purely Mexican character, such as adobe, which is employed for the walls; and tile paving for the floors.
3. In coloring, basically the natural colors of materials are used: brown of adobe, red of tiles, green of grass and foliage, combined with black walls.
4. Seeking the greatest flexibility of plan, and placing bath and kitchen with future extension of the house in mind.

PHOTOGRAPHS BY GUILLERMO ZAMORA





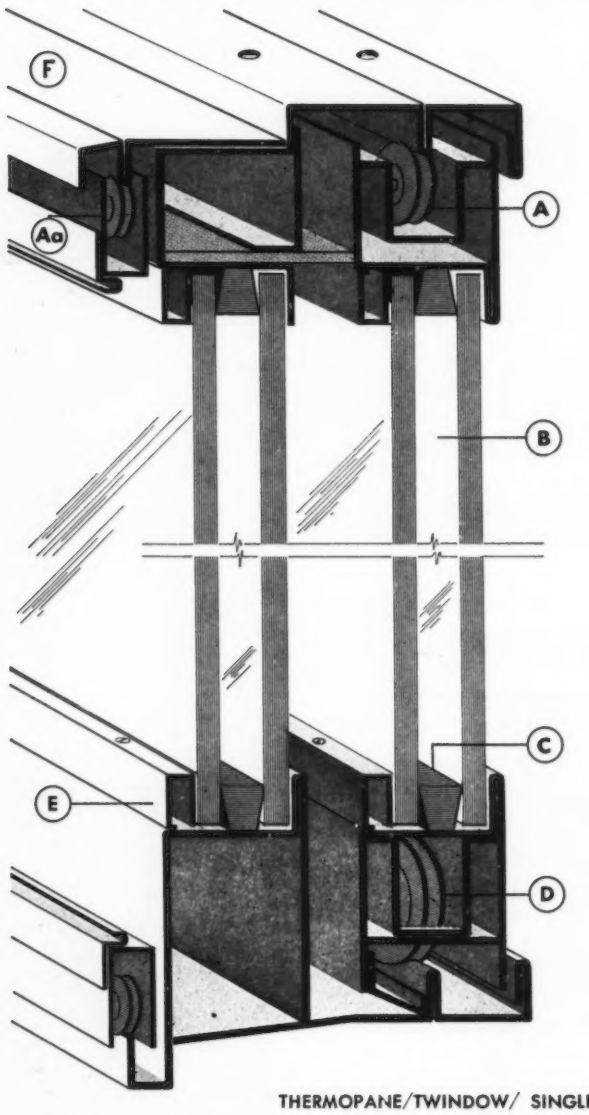
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PRODUCTS

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Case Study House 1952

Barring an act of God, of Congress, or of any one of the many government agencies which interest themselves in the processes of building houses, the magazine ARTS & ARCHITECTURE will plan, build, equip, furnish and exhibit another Case Study House in 1952—its eighteenth CSHouse since 1946.

This means a continuation of the search which has gone on through the last six years for those products which best deserve to be used in the best of contemporary houses; products which range from concrete aggregates to decorative laminates, and from delayed action lighting switches to light reflecting roofing materials.

To those products chosen will go the CSHouse SEAL OF MERIT SPECIFICATIONS, one of the most sought-after insignia available in the field of architectural, building and decorative products. In order to keep its readers informed as to selections made, the magazine, beginning this month, will carry a running list of them.

Tentative plans for the construction of CSHouse 1952 call for ground-breaking during the first few weeks of 1952, completion by late spring, and showing to the public during the summer and early fall months. In the meantime every issue of the magazine will carry comprehensive information on all merit specified products.

Following are listed products which so far have been merit specified for use in CSHouse 1952—others will be announced as specifications are written:

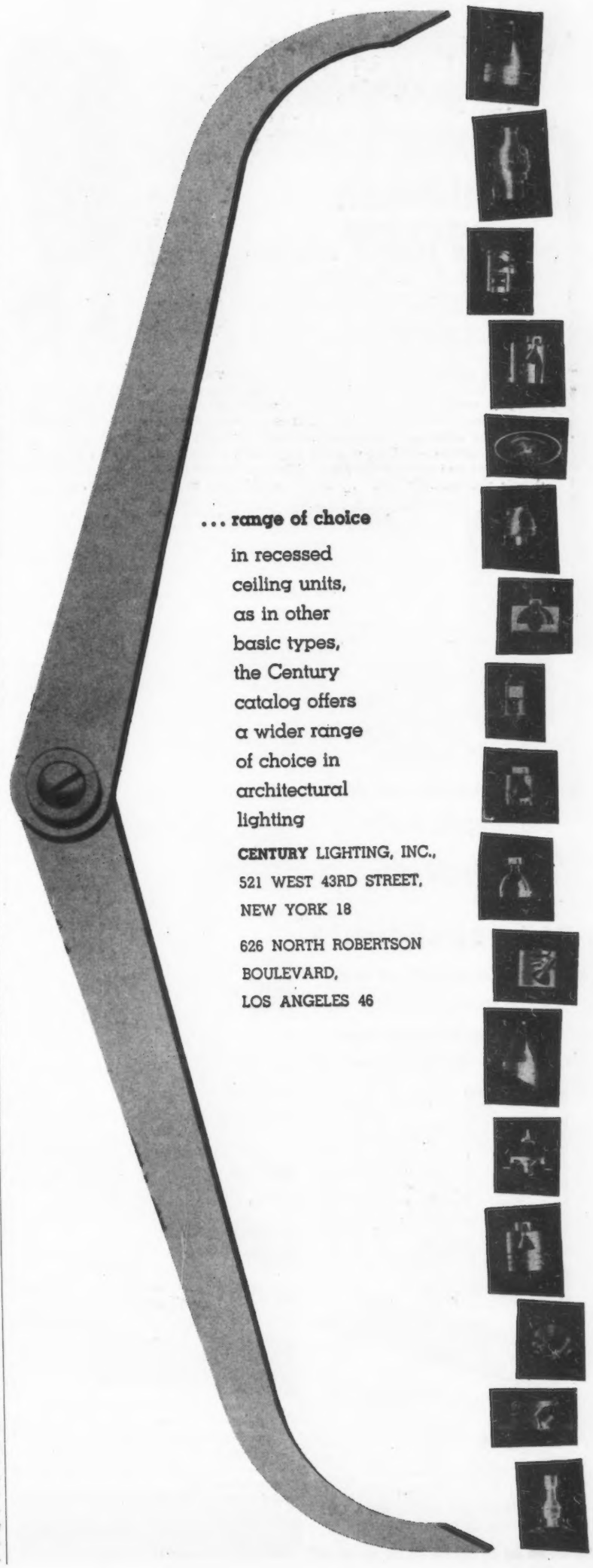
GLOBE VANITORY—This is a handsome lavatory built into an attractive cabinet fabricated from Formica decorative laminate which can be used either in a bathroom or in a dressing room. Available in a wide range of Formica color-pattern combinations, they are 23-¾" deep and from 28" to 44" wide. In the wider models the lavatory can be either centered or offset to the left. They are equipped with smart flat-rimmed bowls formed of 14-gauge enameling steel. The porcelain is stainproof. Accessories include heavy brass triple-plated faucets and positive action "pop-up" type stoppers. Various models, all of which feature clean and circulate contemporary design, provide wide utility surfaces, make-up tables, cabinet space, towel storage. They were chosen for the CSHouse SEAL OF MERIT SPECIFICATION because of their excellent colors, good design, practical utility, efficient fabrication, and because they are surfaced with Formica, making them impervious to stains, abrasions, cracking, peeling, crazing and all of the other hazards of bathroom environment. In CSHouse 1952 they will add color and serviceability to the bathrooms and dressing areas. Globe Vanitories are manufactured by The Globe-Wernicke Company of Cincinnati and distributed by Thomas W. Berger, Inc., 701 American Building, Cincinnati 2, Ohio.

SUPERIOR HEATFORM FIREPLACE UNIT—Decision to award the CSHouse SEAL OF MERIT SPECIFICATION to the Superior Heatform Fireplace Unit was based on its practical application to the small contemporary house. Its use assures a good heat circulating fireplace and at the same time a saving in installation costs. It does not require forms to build. There are no bricks to cut, no throat to plaster. Cracking of masonry is eliminated by the use of rock wool and a detached lintel bar. It is constructed of heavy steel and promises a lifetime of service. This product is manufactured by the Superior Fireplace Company, 1708 East Fifteenth Street, Los Angeles 21, Calif.

WESTERN-HOLLY AUTOMATIC BUILT-IN GAS COOKING UNITS—The kitchen in CSHouse 1952 will be engineered for both appearance and efficiency, and contributing to both aspects will be Western-Holly automatic built-in gas cooking units. These units combine the convenience of built-in location and position with the advantages of cooking with gas. Top-burner cooking and open baking and broiling are provided by separate units. Both the top and the oven and the broiler unit are available in stainless steel or white porcelain enamel. Or they may be used in pastel yellow, green or blue porcelain enamel. The oversize expendable oven may be placed at any height, although oven bottom at counter height is recommended. The oven is of one-piece construction. It has double assurance of safety and efficiency through the use of both Fiberglas insulation and dead-air space. The oven is equipped with a Telechron automatic cooking clock which turns it on and off at pre-set times and temperatures. It also has a Telechron Minute Master timer. Below the oven and a part of the same unit is a Modern Way glide-out broiler. The oven and the broiler unit may be installed vented or unvented, according to local ordinances. The four-burner cooking top with its controls was designed to be set as a unit into the counter work surface of a base cabinet. It can be located at the place in the kitchen most convenient for use. These products were awarded the CSHouse SEAL OF MERIT SEPECIFICATION on the basis of excellent engineering and design, and because they increase the efficiency of the kitchen. They are manufactured by the Western-Holly Appliance Company, 8536 Hays Street, Culver City, Calif.

RAMSET FASTENING SYSTEM—This is a system used in general building construction which is remarkably simple and which saves considerably on the costs of fastening steel to concrete, wood to concrete, wood to steel, steel to steel, steel to brick, fabricated hard materials to steel. It consists of a variety of appropriate fasteners which are driven home easily and securely by either of two special tools without the use of air or electric lines. This system will be used in CSHouse 1952 to fasten furring strips, sills, steel window and door frames, partitions, sheet metal, metal supports, electrical conduits, ducts, pipes and other items. It is estimated that it will save at least half the usual cost of making such connections. The system was originated by the Ramset Fastening System, Inc., 12117 Berea Road, Cleveland 11, Ohio.

SUPERFAN PORTABLE FORCED AIR BLOWER—One of the "plus" features of CSHouse 1952 will be a Superfan portable forced air blower which pumps air in a scientific patter about an entire room. It keeps all the air in motion—on the floor, at the ceiling and at the living level. It forces air circulation in large volume without blast, tur-



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OVEN UNIT

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COOKING-TOP UNIT

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bulence or the annoying whine of ordinary electric fans. It brings in outside air and exhausts heat and odors. It will be handy as an impromptu hair-dryer. On hot, sultry nights it can be used as a bedroom cooler. In inclement weather it can be used to dry clothes. Over a period of time there are many other uses to which it can be put. Its cabinet design is simple and clean. Mechanically it is excellent — balanced twin squirrel cage type impellers operate simultaneously on a single shaft, developing a powerful pumping action. It has an air cooled 1/40th hp. motor, precision built with self-aligning bearings and mounted on rubber for silent operation. It has three speeds, and does not interfere with radio reception. Superfan is a product of the Queen Stove Works, Inc., Albert Lea, Minn.

ARCADIA SLIDING STEEL GLASS DOORS—CSHouse 1952 will have the design advantages and operational conveniences of wide areas of floor-to-ceiling horizontally sliding glass framed in Arcadia sliding steel frames. Available in a wide range of excellently engineered and carefully fabricated standard and custom types and sizes, Arcadia units offer several remarkable advantages. They have spring loaded anti-rattle top rollers; easy action, positive "up locking" latch—doors cannot be lifted out while locked; adjustable sheaves with sealed roller bearings; handsomely-styled, sturdy hardware; wear resisting stainless steel track, and slimline sturdy steel construction. Each door is completely weather stripped. All members are Bonderized for rust-resistence. Bronze rollers provide "finger-tip" action—require no oiling. All welds are concealed. These units were chosen for CSHouse 1952 because of their highly acceptable styling and engineering. They are manufactured, and distributed nationally, by Arcadia Metal Products, Inc., 324 North Second Avenue, Arcadia, Calif.

SHIRLEY STEEL KITCHEN SINK AND CABINETS—The kitchen in CSHouse 1952 will reach a new high in convenience and the practical application of advanced design techniques. It will be equipped with a Shirley steel kitchen sink and cabinets. Shirley steel kitchen sink and cabinet combinations are quality merchandise, carefully designed and engineered for utility and beauty—and produced in a standardized series of individual matched units. Sinks are formed from deep-drawing 14-gauge porcelain-enameling steel, to which finest acid-resistant glass-porcelain is permanently bonded. Self-draining soap dish is pressed into level deck with opening to bowl. Sink is drilled for modern ledge-type swing-spout faucet, and flexible hose-spray. Sink has four-inch high back-splash; also fluted drainboards, and level tumbler deck at rear. Flush construction on ends of sink-cabinet allows simple installation of base storage cabinets. Cabinets are fabricated from cold-rolled, furniture steel—solidly spot-welded—and finished in highest quality, baked-on synthetic enamel inside and out for maximum durability, flexibility and permanent adhesion. Flush design of door and drawer fronts, with doors hung on semi-concealed hinges, adds to beauty and facilitates cleaning. All sink-cabinet combinations and base storage cabinets are mounted on a full 3" recessed base, providing toe space. Drawer and door pulls are chromium-plated, have smooth, modern design, rounded to insure against snagging clothing. Wire basket on door below sink bowl for easy storage of soap-powders, etc. Doors have plunger-type catches. Rubber bumpers on both drawers and doors allow no metal-to-metal contact—and assure absolute quietness. All drawers glide on non-ferrous runners with ball-bearing-like action. All are equipped with positive stops—easily released for drawer removal. Door and drawer fronts are ¾" thick, fabricated from two separated panels, insulated with sound absorbing material and permanently welded. Equipment includes partitioned, lined cutlery drawer. Generous bowl is 17" x 20"—7" deep—with large-size opening for installation of a crumb-cup strainer or a Shirley Consume-away Food Disposer unit. This equipment, merit specified for CSHouse 1952 because of its excellent designing and engineering, is manufactured by the Shirley Corporation, Indianapolis 2, Ind.

MILWAUKEE FLUORESCENT BATHROOM CABINET—The bathroom in CSHouse 1952 will be equipped with a Milwaukee Fluorescent bathroom cabinet, the first bathroom cabinet with completely recessed side-lighting. This unit combines good design aspects, meticulous fabrication and remarkable utility. The recessed side-lighting provides shadowless illumination, diffused evenly, comfortably and generously. Men shaving can see every wrinkle and whisker. Women find it equally good for make-up application. The entire unit is flush with the wall. It comes complete, fully wired, with convenience outlet, ready to install. This cabinet uses four 20-watt fluorescent lamps shielded by translucent opal glass. It is built of 20-gauge cold-rolled steel and is of all-welded construction. Mitred corners are filled and polished. The finish is double-baked lifetime enamel and the mirror is of mirror-glazing quality polished plate glass. Generous shelves have polished edges. This item, merit specified after a thorough search of the field, is made by the Northern Light Company, 2051 N. Nineteenth Street, Milwaukee, Wis.

MODERNFOLD ACCORDION DOORS—CSHouse 1952 will have the advantage of Modernfold Accordion Doors for easy and effective room and area division. These are the best-known make of folding doors which have an accordion-like action in opening and closing. Top-hung, they are easily and quietly moved and make for greater use of space in a given area. Their all-steel frames are covered with attractive plastic fabrics which are available in a wide range of good colors—the plastics are impervious to cracking, peeling, crazing, and staining. They are washable. Modernfold Doors have been used extensively in earlier CSHouses and invariably have attracted wide and favorable attention. They are manufactured by New Castle Products, New Castle, Indiana.

L & S PORTLAND CEMENT PAINT—This is the largest selling paint for concrete, stucco, masonry, new galvanized iron, and other similar surfaces. It is long wearing and the manufacturer says that it will not absorb moisture. It is fire retardant. It is a combination of special pigments ground in treated oils, producing a close-grained flat film of cement-like hardness and strength, yet remaining so elastic that extreme exposure and temperature changes will not cause it to crack, check or rub off. The manufacturer is the General Paint Corporation, 2627 Army Street, San Francisco, Calif.

SASH AND TRIM COLORS—These are strong, durable colors, especially ground in treated oils, also manufactured by the General Paint Corporation. They are manufactured of pure, light-fast pigments combined with specially formulated synthetics, and will not crack or check under extreme exposure. They withstand discoloration to a remarkable degree and retain their gloss for an unusally long time. They flow easily, level out well, yet do not run or sag. Hiding capacity is good.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

APPLIANCES

• (426) Clocks: Information contemporary clocks by leading designers, including George Nelson; probably best solution to contemporary clock design —Howard Miller Clock Company, Zeeland, Mich.

(105a) Gas Ranges, Colored Tops: Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue, yellow lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well designed, engineered, fabricated; merit specified Arts & Architecture's 1951 Case Study House. Western Stove Company, Inc., Culver City, Calif.

• (956) Indoor Incinerator: Information Incinor unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1950. —Incinor Division, Bowser, Inc., Cairo, Ill.

• (365) Kitchen Appliances: Brochures. folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters. Toasters, Shavemasters; recent changes in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue. Chicago 50, Ill.

ARCHITECTURAL PORCELAIN ENAMEL

(929) Architectural Porcelain Veneer: Brochure, well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle. install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186 East Pasadena Station, Pasadena 8 Calif.

CABINETS

(124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens; quality units, good contemporary design, excellent engineering; produced in standard series of individual matched units; sinks formed from deep-drawing 14-gauge porcelain-on-enamel to which acid-resistant glass-porcelain is permanently bonded; cabinets cold-rolled furniture steel, solidly spot-welded; finish inside and out baked-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on doors, drawers; exceptionally quiet operation; includes crumb-cup strainer or Consume-away food disposer unit; this equipment definitely worth close study, consideration; merit specified CSHouse 1952.—Shirley Corporation, Indianapolis 2, Ind.

DECORATIVE ACCESSORIES

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belongs in all contemporary files. —Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, Calif.

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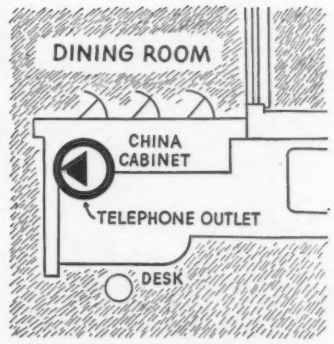
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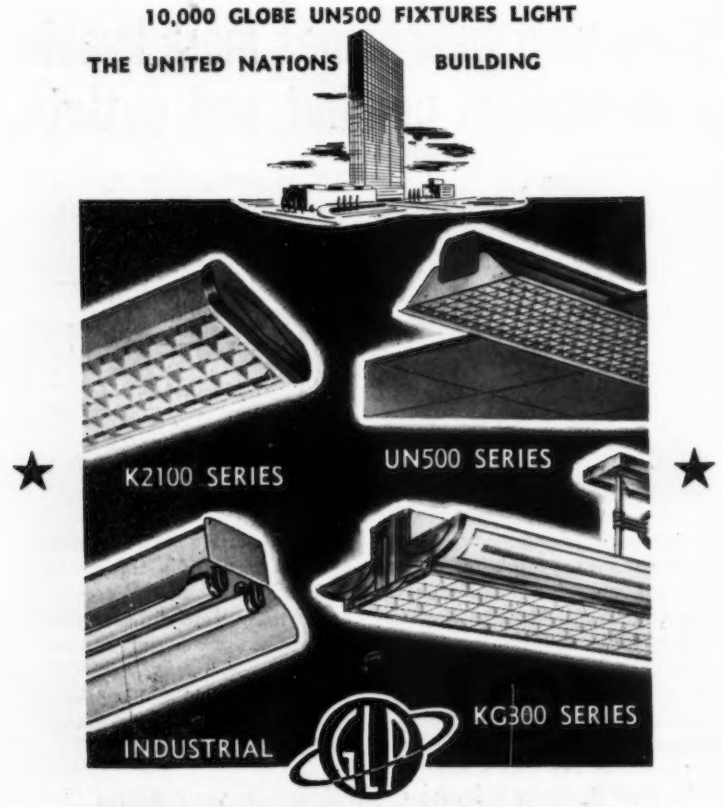
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Put built-in telephone facilities in your plans

Pacific Telephone





(128a) Formica Fabricated Vanitory: Comprehensive information, including full color illustrations, remarkably well designed Globe Formica-fabricated Vanitory for use in bathrooms, dressing rooms; available in wide range of colors, surface patterns, styles; compact flush lavatory set in horizontal surface of Formica; models provide towel storage, cabinet space, drawer space; 23¾" deep by 28" to 44" wide; particularly adaptable for use in contemporary houses or where color and permanent surface is requirement; practical, sensible, deserves closest consideration: data belongs in all files; merit specified for CSHouse 1952.—Thomas W. Berger, Inc., Cincinnati 2, Ohio.

(101a) Transparent Mirror: Full information on Mirropane; looks like mirror when room is brighter than space behind glass, is transparent when there is light behind; coated metallically, not mechanically durable; particularly adaptable for commercial decoration. effective in sales rooms, exhibits to display merchandise.—Liberty Mirror Division, Libbey-Owens-Ford Glass Company, 9895 Nicholas Building, Toledo 3, Ohio.

ELECTRICAL EQUIPMENT

(130a) Delayed Action Light Switches: Folder, complete illustrated information Edco delayed action light switches: provides full light for exit after switch has been turned off; shuts off automatically almost minute after switch is flipped; particularly adaptable for front porches, back porches, bedrooms. hallways, garages, basements, bathrooms stairways; industrial uses include protection of watchmen, precaution against accidents; install like any other switches; action controlled by spring loaded neoprene diaphragm operating in sealed chamber; practical product well worth investigation; merit specified CSHouse 1952.—Electric Deodorizer Corporation, 9993 Broadstreet, Detroit 4, Mich.

• (152) Door Chimes: Color folder NuTone door chimes; wide range styles. including clock chimes.—NuTone, Inc.. Madison and Red Bank Roads, Cincinnati 27, Ohio.

(129a) Surface Wiring System: Comprehensive information, technical data, illustrations, installation and use suggestions Wiremold Plugmold surface wiring systems; permit convenience outlets closely spaced wherever desired; available wired, unwired; can be used at baseboard, chair rail heights; particularly adaptable in kitchen above workspace, or in worshops; line includes practical accessories; well engineered, definitely worth consideration; merit specified for CSHouse 1952. —The Wiremold Company, Hartford 10, Conn.

FABRICS

(97a) California Fabrics: Information line of California fabrics selected for 1950 "Good Design" exhibition Chicago Merchandise Mart, Detroit Institute of Art's show "For Modern Living", A. I. D. exhibits sponsored by Los Angeles County Museum and Taft Museum, etc., "Design for Use, U.S.A." now being assembled by Museum of Modern Art for exhibit principal cities in Europe and Great Britain, merit specified for CSHouse 1950; information available to architects, designers. interior decorators.—McKay, Davis & McLane, 210 East Olympic Boulevard. Los Angeles, Calif.

(955) Contemporary Fabrics: Information one of best lines contemporary fabrics, including hand prints and correlated solids for immediate delivery; Textura by Testa, consisting of small scale patterns creating textures rather than designs; reasonably priced; definitely deserves close appraisal.—Angelo Testa & Company, 49 East Ontario Street. Chicago 11, Ill.

(988) Silks: Information Scalamandre silk fabrics; wide range patterns, designs, colors; one of best sources of information.—Scalamandre Silks, Inc., 598 Madison Avenue, New York, N. Y.

FLOOR COVERINGS

(89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tackless carpet strip: Works on curtain stretcher principle; eliminates tack indentations, uneven installations. — The Roberts Company, 1536 North Indiana Street, Los Angeles 63, Calif.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation. —Rugcrofters, Inc., 143 Madison Avenue, New York 16, N. Y.

• (309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors. —Klearflax Linen Looms, Inc., Sixty-third St. at Grand Ave., Duluth, Minn.

FURNITURE

(108a) Contemporary American Furniture: Full information new line of contemporary American furniture, including more than 100 original chairs, easy chairs, club chairs, sofas, seating units, occasional tables, functional and sectional furniture, designed by Erno F. Fabry; fine woods expertly crafted; available in high gloss, satin sheen, luster finish; reasonably priced; this line deserves attention.—Fabry Associates, Inc., 6 East Fifty-third Street, New York, N. Y.

(85a) Contemporary Furniture, Daybed: Information new retail outlet good lines contemporary furniture, accessories; includes exceptionally well designed Felmore day bed; seat pulls forward providing generous size single bed; 4½" thick foam rubber seat, fully upholstered reversible seat cushion, permanent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reasonably priced, shipped anywhere in country; this is remarkably good piece. deserves close attention.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

(121a) Finnish Imports: Complete information, illustrative and descriptive matter contemporary design in furniture, lighting fixtures and decorative accessories imported from Finland; fresh new concepts excellently fabricated; an excellent source for the trade.—Finnish-American Trading Corporation, 41 East Fiftieth Street, New York, N. Y.

• (314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs

by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture: modern desks, chairs, tables, divans matching accessories in woods, metals: wide range competitive prices on commercial, custom pieces: professional trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N. Y.

(136a) Wormley Pieces: Catalog new Dunbar Americana pieces designed by Edward J. Wormley; good contemporary for living, dining rooms; predominating material is walnut; others include birch, cherry, hickory; novel functional features include hot plate built into lazy Susan dining table, dining chairs that revolve, engineered cabinet interiors, electric stoves in storage units; well worth inspection.—Dunbar Furniture Corporation of Indiana, Berne, Indiana.

GLASS

(126a) Figured Glass: Comprehensive well prepared 20-page two-color illustrated brochure featuring Figured Glass by Mississippi; glass combines interesting texture with contemporary practicality to produce interiors, exteriors that capitalize on available light without sacrificing privacy; available in wide variety of patterns, surface finishes including structural corrugated, Structuralite, Aurora, Bandlite, Bevelite, Broadlite, Dewlite, Factrolite, Florentine, Syenite hammered, Hylite, Luxlite, Magnalite, Pentecor, Pluralite, ribbed, smoothrough, Misco polished wire glass, Coolite heat absorbing and glare reducing glass; undoubtedly best source of information on this subject; merit specified CSHouse 1952.—Mississippi Glass Company, 88 Angelica Street, St. Louis 7, Mo.

HEATING & AIR CONDITIONING

• (798) Boilers, Burners: Brochure information six sizes vertical tube-type boilers, compact interchangeable oil, gaburners; full specifications; detailed well illustrated descriptions.—The Aldrich Company, 125 Williams Street Wyoming, Ill.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall, ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1950.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(111a) Packaged Attic Fan; Literature giving full data simplified packaged attic fan; vertical discharge unit, built-in suction box 3′ square projects only 17½ above attic floor; good for use over narrow hallways, in low attics; fan, motor, suction box in one unit; automatic ceiling shutter operated by wall switch; shutter, trim finished in light ivory baked enamel; available in 4750 and 6800 CFM capacities; other models in capacities of 7600 and 977 CFM; air delivery ratings certified.—Robbins & Myers, Inc., 387 South Front Street, Memphis, Tennessee.

• (907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heetaire electrical space heeters; wall-attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electrical Products, Inc., Buffalo 3, N. Y.

INDOOR PLANTING

(900) Indoor Plants: Brochure "Foliage Plants for All Occasions"; well illustrated; professional discounts to architects, designers, decorators; nation's largest wholesale growers of decorative plants.—Roy F. Wilcox & Company, Box 240, Montebello, Calif.

INSULATION AND ROOFING

(135a) Fiberglas (T. M. Reg. U. S. Pat. Off.) PF (Preformed) Pipe Insulations: Write for A.I.A. File 37-D-2 "Fiberglas Industrial Insulations." Describes properties and advantages—furnishes application data and specifications for insulating steam pipes, copper tubing, etc. Suitable for high temp work up to 600°F. and for low temperature work. Available in 2 types: (1) with canvas jacket for interiors and (2) with roofing felt jacket for outdoor use, both in half-sections to fit pipe sizes ½″ to 14″ and in segments to fit pipe sizes 16″ to 30″. Fiberglas PF Pipe Insulations have the lowest heat conductivity of any pipe insulating material commercially available. Durable, easy to handle and apply. Moisture resistant; immune to moisture, corrosion rot, odor and insects. Save fuel costs and assure low installation and maintenance costs. Distributed through Fiberglas Insulation Distributor-Applicators. Owens-Corning Fiberglas Corp. Dept. 88-H, P. O. Box 89, Santa Clara, Calif.

• (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-F built up roofs; answers any reasonable roofing problem with graphs, sketches technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

LIGHTING EQUIPMENT

• (34a) Accent and Display Lighting Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

• (909) Architectural Lighting: Exceptionally well prepared 36-page catalogue





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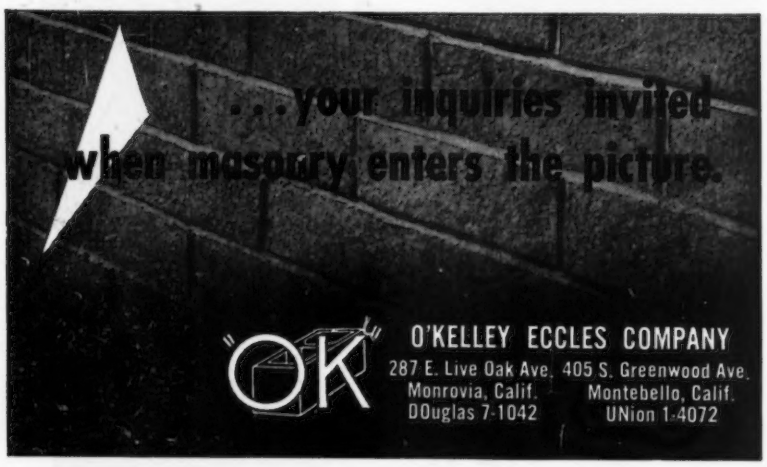
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(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

• (965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N. Y.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or relamp; exceptional builder and owner acceptance, well worth considering.—Pressteel Company, 802 Bancroft way, Berkeley 2, California.

(36a) Slimline Fluorescent: Illumination data, specifications new Collegiate Slimline Fluorescent fixtures; designed for economical, efficient operation in commercial, institutional installations; steps up lightlevels with Duraglo white synthetic enamel finish; single-pin instant starting lamp, no starter needed; piano hinge assemble permits rapid lamp changes; well designed, soundly engineered; overall length 96¼", width 13½"; pendant or pedestal-type mounting.—Smoot-Holman Company, Inglewood, Calif.

(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot; remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for stage, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

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(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligation. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for cement masonry, galvanized steel. Used on the West's most important jobs. Write to General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

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• (924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combied with specially formulated synthetics; won't check, crack, withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

PANELS AND WALL TREATMENTS

• (902) Building Board: Brochures, folders Carreo Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets ¼" in thickness: merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

• (585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration. — Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

PLUMBING FIXTURES, ACCESSORIES

(826) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, bonderized after forming; also chrome bath accessories and wall mirrors.—F. H. Lawson Company, Cincinnati, Ohio.

(125a) Lighted Bathroom Cabinets: Complete information Milwaukee fluorescent lighted bathroom cabinet; completely recessed lighting provides high-level diffused illumination; entire unit, including mirror, flush with wall; four 20-watt fluorescent tubes shielded with Corning Albalite translucent opal glass; simply designed, well engineered, soundly fabricated; merit specified CSHouse 1952.—Northern Light Company, 2051 North Nineteenth Street, Milwaukee, Wis.

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design. — Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

RADIO AND TELEVISION

(114a) Contemporary Radio-Phonograph Combinations: Brochure new Voice & Vision professional series hi-fidelity FM-AM radio-phonograph combinations with custom-designed cabinetry, finishes; one of very few lines meeting requirements of contemporary architects, designers, draftsmen; technically excellent, remarkably well engineered; intended for music lovers who want best in tone, quality, design; data should be in all files.—Voice & Vision, Inc., 314 North Michigan Avenue, Chicago 1, Illinois.

(27a) Custom Radio-Phonographs: Information Gateway To Music custom radio-phonograph installations; top quality at reasonable cost; wide variety custom-built tuners, AM-FM, amplifiers, record changers including three-speed changers which play consecutively both sides all types of records; television, magnetic recorders, other optionals; cabinets also available; five-year parts, labor warranty; merit specified for CSHouse 1950.—Gateway to Music, 3089 Wilshire Boulevard, Los Angeles 5, Calif.

• (948) Record Changer: Literature, data new Markel 3-speed Playmaster, only complete 3-speed changer that automatically plays all speeds and all sizes of records and automatically plays both sides of 10″ and 12″ records continuously in sequence; handles 12 12″ 33-1/3 records for total of 9 hours playing time; remarkably well engineered; this item must for all interested in sound equipment.—Markel Electric Products, Inc., 145 Seneca Street, Buffalo, N. Y.

SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

• (901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, Post Office Box 1282, Sacramento, Calif.

(38a) Store Fronts: Information Natcor Store Fronts; fully extruded aluminum mouldings and entrances; narrow stile doors and jambs; sturdy, modern; specification data and engineering aid available. — Natcor Store Fronts, Taunton, Mass.

SPECIALTIES

(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration.—New Castle Products, Post Office Box 823, New Castle, Ind.

(21a) Folding Stairway: Information EZ-Way Folding Stairway; light pull on cord brings stairway through trap door; light push sends it back up; brings more usable space to homes, cottages, garages; well conceived product meriting consideration.—EZ-Way Sales, Inc., Post Office Box 300, St. Paul Park, Minnesota.

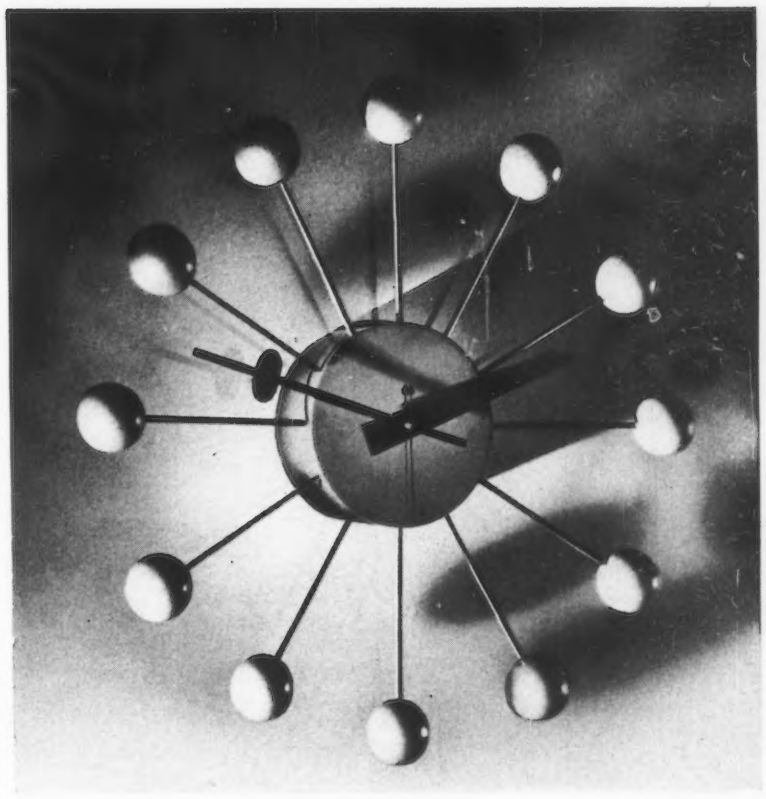
(116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting.—Van-Packer Corporation, 122 West Adams Street, Chicago 3, Illinois.

(25a) Prefabricated Chimney: Folder entitled "Vitroliner Type 'E' Flue"; functions as a complete chimney for all home heating equipment; individually designed to fit the particular roof pitch of house with tailor-made roof flashing and flue housing; made of heavy-gauge steel, completely coated with acid-resisting porcelain; low initial cost; installs in two hours, light weight, saves floor space, improves heating efficiency, shipped complete in two cartons; listed by UL for all fuels; good product, definitely worth investigation.—Condensation Engineering Corporation, 3511 W. Potomac, Chicago 3, Ill.

• (59a) Paper Table Mats: Information, samples paper table mats with contemporary designs; come in sets of 24, celophane wrapped, each package one design but in three different colors; priced so they can be discarded after one use; good answer to table setting problem.—Siok-Howell Designs, 14 School Street, Danielson, Conn.

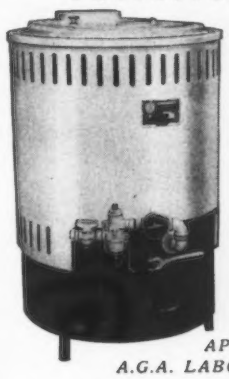
(973) Quick Setting Furring Cement: Information Acorn Furring Cement; sets wood trim, base, panel furring or floor sleepers to concrete and masonry without plugs, bolts or any other mechanical support; sets trim in straight lines without shims or spacers; solid in 90 minutes; test show high strength.—Acorn Adhesives & Supply Company, 678 Clover Street, Los Angeles 31, Calif. CApitol 13185.

(20a) Silicone Water Repellent: Manual on exterior masonry waterproofing, featuring Crystal silcone water repellent; invisible after application; does not change color or texture of surface; makes surfaces stainproof, prevents efflorescence; repels water throughout entire depth of penetration; one coat suf-



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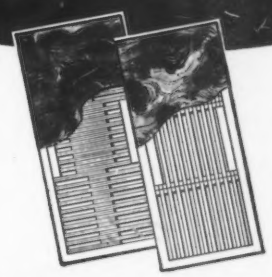
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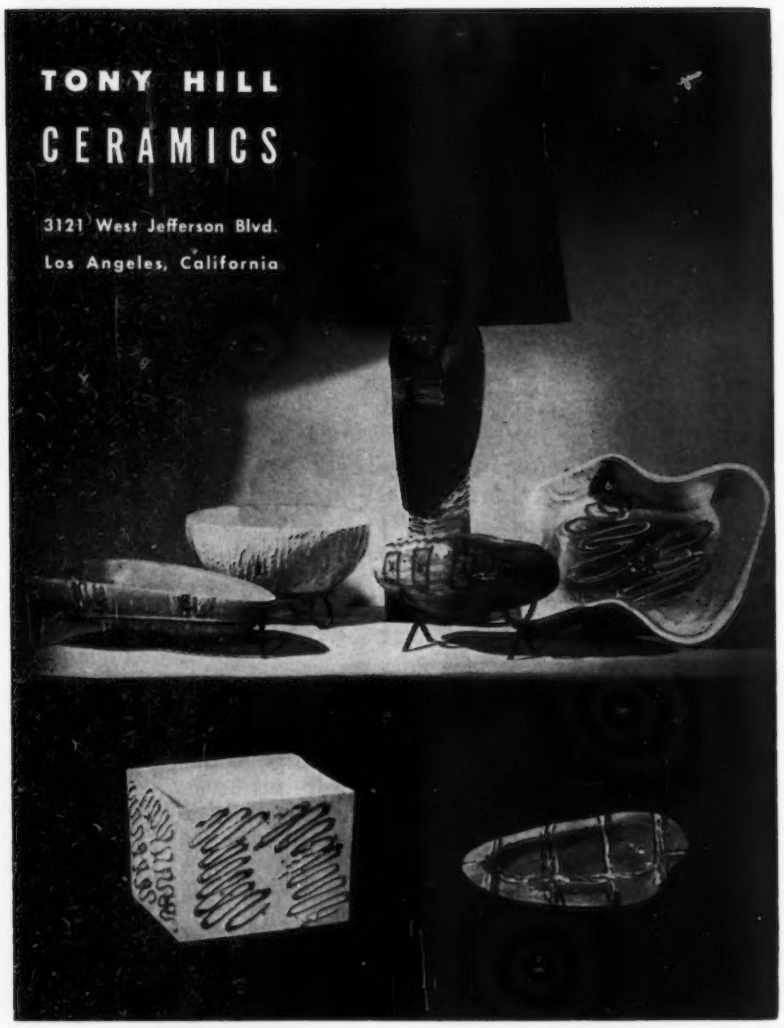
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(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known, widely accepted; one of best sources of information on subject. — Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

STRUCTURAL BUILDING MATERIALS

(933) Custom Stock Store Front Metals: Write for information on Kawneer Custom Styled Stock Architectural Metal Products; Less costly than made-to-order specials; Good products worth thorough investigation.—The Kawneer Company, 289 North Front Street, Niles, Michigan.

(3a) Interlocking Building Block: Information new Hydro-Stone interlocking building block; made entirely from waste materials, eliminates use of mortar; resembles cut stone, granite or marble; made with patented tongue-and-groove design within tolerances of 5/1000"; mastic put on with hand spray gun as assembled insures against moisture; contents include sand, oyster shells, iron ore waste, crushed brick, coal mine tailings, stone dust, or whatever material is most available locally: remarkably inexpensive, worth consideration; manufacturing franchises now open.—Hydro-Forged Stone Associates, Inc., 434 Bulkley Building, Cleveland, Ohio.

(712) Sliding Glass Doors: Full information, specification data Arcadia sliding glass metal doors; slide easily, quietly on 2" diameter sealed ball bearing brass sheaves with hard rubber top guide rollers; ample allowance for framing deflection assures continued operation; cleanly designed hardware in bronze or satin chrome finish; accurately fabricated of heavy Bonderized steel; concealed welding; complete package units; standard or intermediate sizes; excellent product, merits consideration. —Arcadia Metal Products, Inc., 324 North Second Avenue, Arcadia, Calif.

(107a) Steel Base Construction: Full information Corruform, 100,000 psi steel base for concrete in joist construction; developed to provide extra-tough, secure steel base maintaining structural principles, structural integrity; corrugated pattern makes attractive exposed ceiling; performs adequately without waste; carries concrete without sag, stretch, bend, leakage; standardized .0156 gauge, 2 3/16"x1/2" deep corrugations; weight 3/4 pound per square foot with fasteners; good product, merits investigation.—Granco Steel Products Company, Granite City, Ill.

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(939) Visual Merchandising Presentations: 80-page brochure of metal display and merchandising fixtures; merchandising ideas and suggestion, layouts, presentations, all affording maximum display space in minimum floor area; this is, without a doubt, one of the best manuals of its type offered today.—Reflector-Hardware Corporation, Western Avenue at Twenty-second Place, Chicago 8, Ill.

JUAN O'GORMAN
continued from page 26

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ARCHITECTURE IN MEXICO
continued from page 27

couple of boulders, placed not as a guard but to form a pleasant composition. In the same room is a playful circular stairway to a low balcony. Stairways in Mexico are delightful, the curve being the personal expression of the designer rather than a manufacturer's product. The early houses of Juan O'Gorman used beautiful exterior curving stairs that appear to lead his rational houses into the realm of fantasy. The new airport building at Guadalajara, an uninspired edifice, has an impressive stairway with a bold curve. It has a metal guard rail, often omitted. The factor of safety is not always the first consideration in Mexican design. Everywhere are unrailed stairways, cantilevered stairways, fireman's pole stairways. In Luis Barragan's house is an unrailed stairway from library to mezzanine-study with wood risers and treads anchored into a masonry wall.

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Mexico has long been a borrower of architectural styles from Europe, but today she turns seriously to her own past for her inspiration. The architects have shown a willingness to revalue their own culture and to learn a lesson in design and construction from indigenous building. Mexico, for the first time, faces itself.

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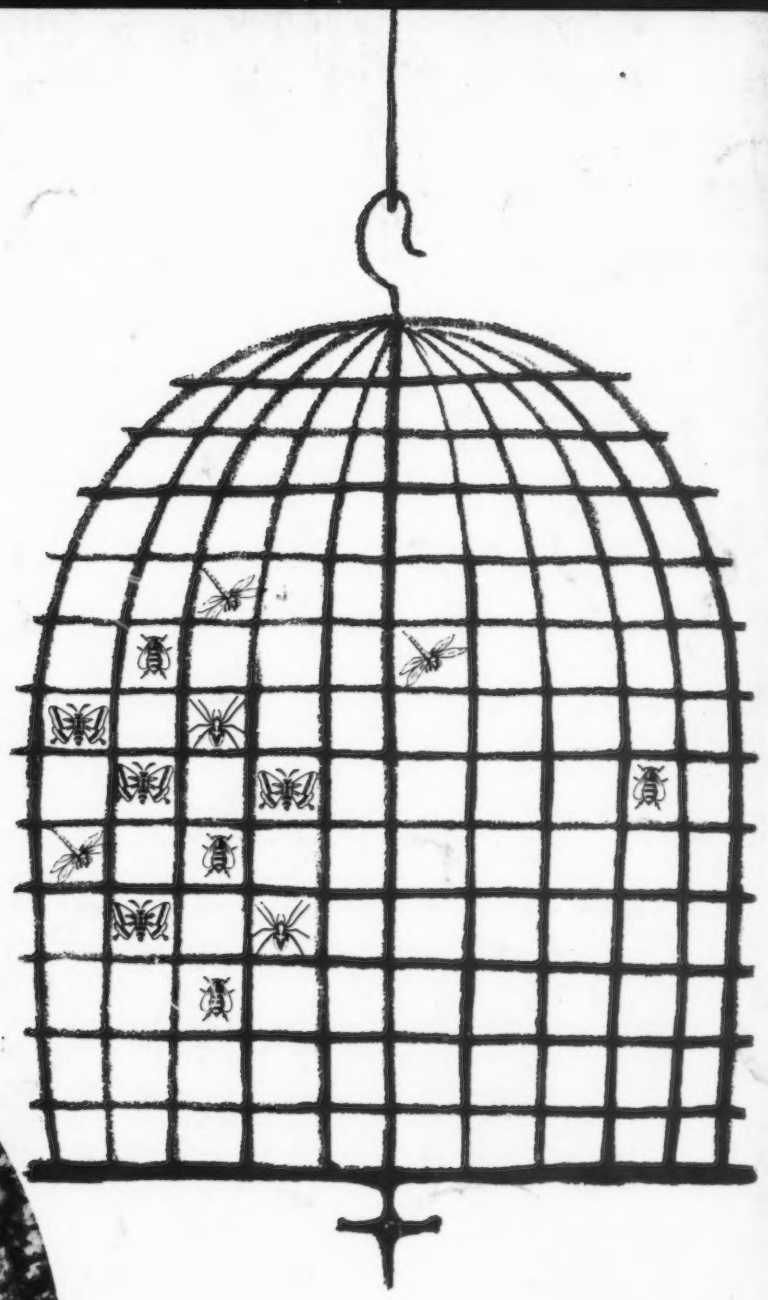


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